

CATALOG ONE
MARK MAKING

HAEC CITY / ALSO BOOKS

PART ONE
DRAWING

BOOK I.

PAGE 10
FREEHAND.

PLATE 10

For Memory Exercise.

BOOK I.

PAGE 11
FREEHAND.

PLATE 11

For a Blackboard Lesson

VARLEY, J[OHN]

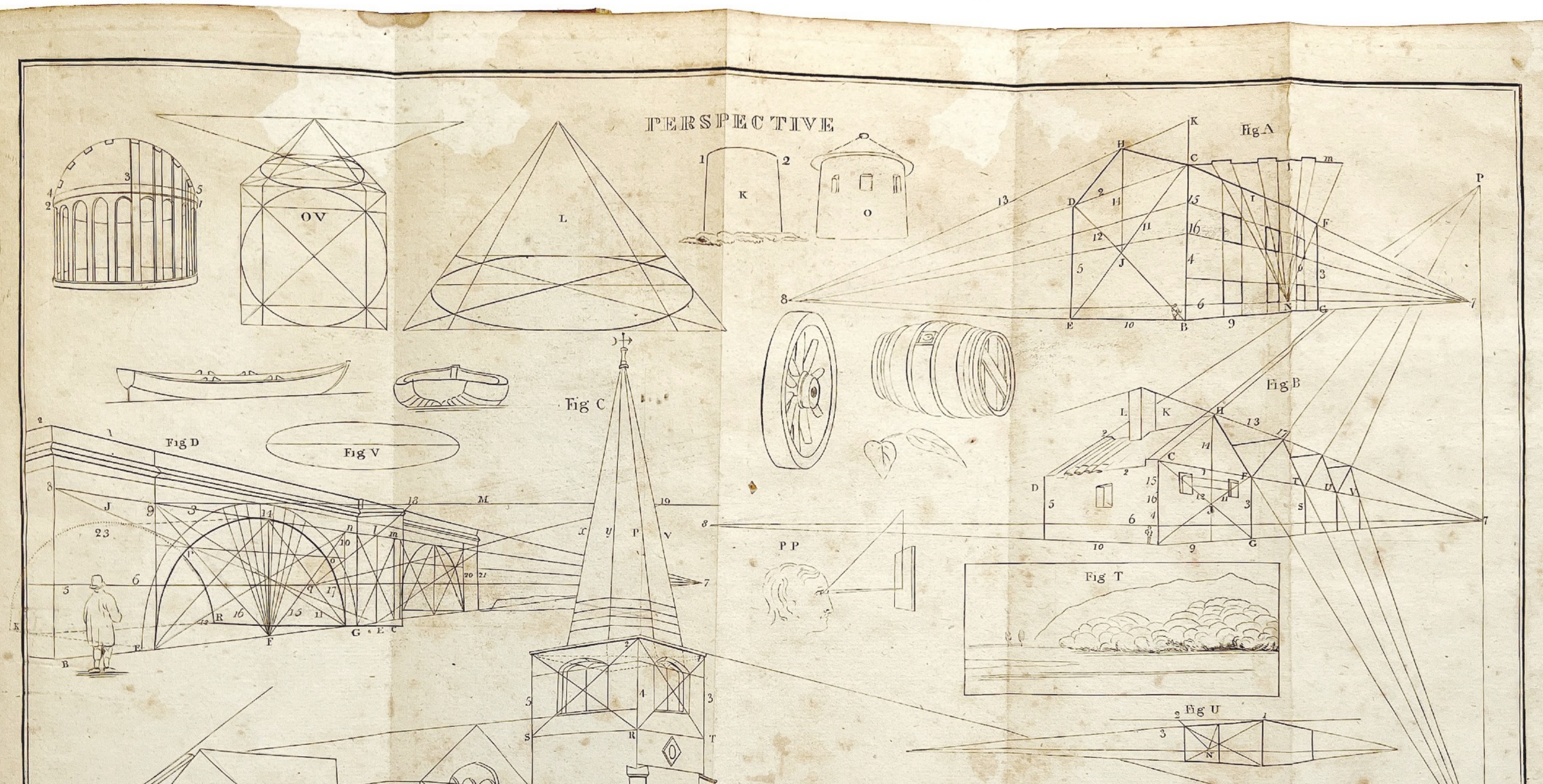
1. A Practical Treatise on Perspective

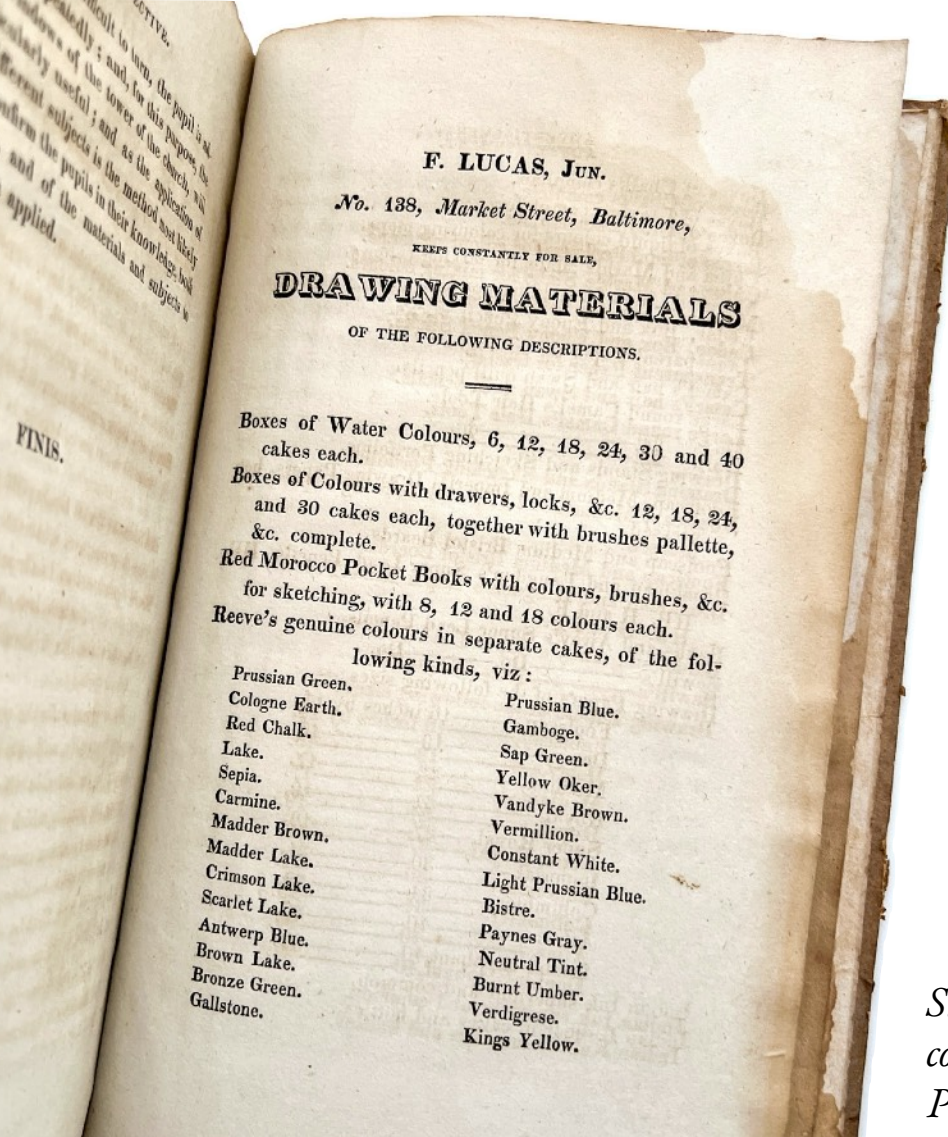
*adapted for the study of those who draw from nature,
by which the usual errors may be corrected*

Baltimore: Fielding Lucas, [1819]. First American Edition.

\$400

*Cloth-backed boards, 8vo; 42, (3), 3
folding plates at rear. Printer's error "6"
inverted on page 36. No date; referenced
in the Mathew Carey for sale in March
1819. Good with persistent tidemarks,
about two inches of chipping to paper at
the upper joints; overall crisp and tight.
Two faded ownership inscriptions of
Edward Martin and Richard Martin
on the front endpapers.*

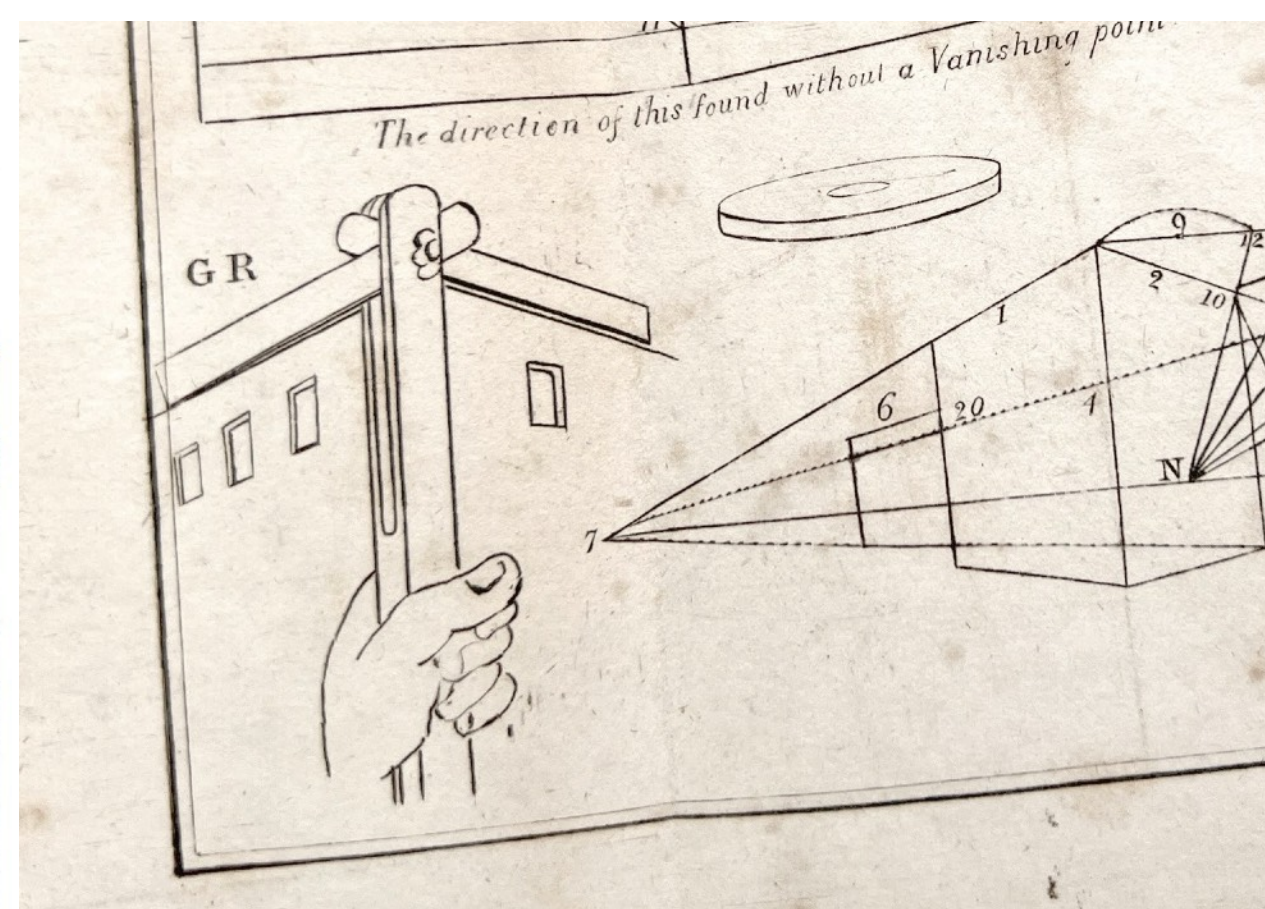




A guide to perspective written by **John Varley** for non-technical audiences. Published by Fielding Lucas in Baltimore after an 1815 London edition with three pages of ads for his drawing materials and watercolors (Varley's choice medium). He references eminent painters including Gasper Pouisson, Claude Lorraine and David Teniers—graciously referencing their “usual errors” (as referenced in the title) as “concealed by... other excellences.” Varley uses narrative passages to describe the physicality of perspective, establishing a choreography (as much as a system) for making crucial assessments. These instructions are long and compulsively punctuated, balancing a conversational tone with the more technical elements. The figures on the plates in the back also reflect the participatory nature of his descriptions—figure DO has a woman in a bonnet vanishing into a distance; GR shows a cartoonish hand raising a guide for establishing vanishing points.

Shoemaker 4082, American Imprints AAS supplement 57118; Schimmelman 597. OCLC locates 9 copies; no auction records in Rare Book Hub. See also: Foster, “Fielding Lucas, Jr., Early 19th Century Publisher of Fine Books and Maps” in The American Antiquarian, Oct 1955, 195-196.

down towards the end of it. Likewise, if a spectator, with a long string in his hand, were to look at the reflection of his own eye, in a perpendicular looking-glass opposite to him, and his friend were to hold the other end of the string against the glass, so as to intercept the spectator's view of his own eye therein; if the latter were to raise his end of the string so as to make it parallel to the upper or lower line of the right or left side of the room, where they meet with the ceiling or floor, the line of each side of the room would appear to go down into his eye in the glass; through which place, the horizontal line would be drawn, if it were a picture; on which, at the place where he views his eye in the glass, is the point of sight, which is always in the middle of the picture.



1

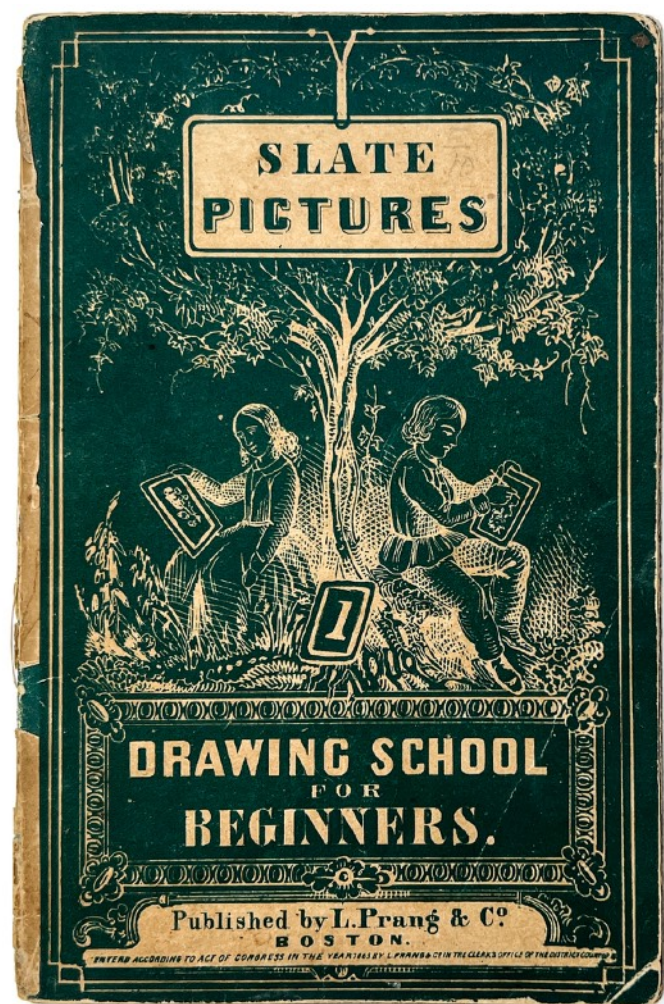
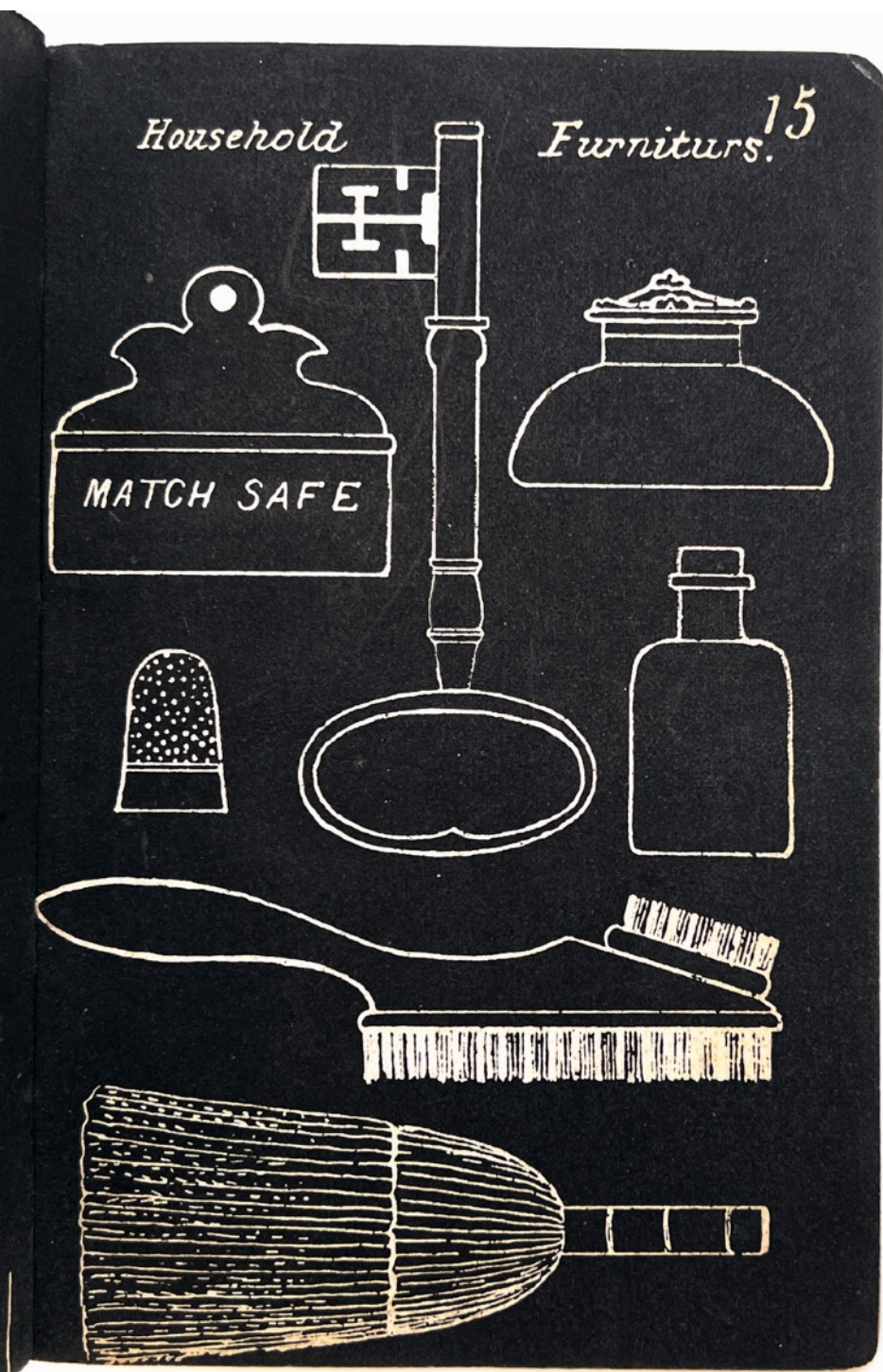
Slate Pictures in SIX PARTS.

Prang's first foray into art education

Slate Pictures: Drawing School for Beginners

A 6-booklet series designed for teaching drawing by copying the lines of the shapes, though some models (especially the animals) appear ambitious for slate work. Comprised of drawings in contour and hatching techniques printed in negative to replicate the appearance of a black chalkboard tablet (and simultaneously making the images easy to trace through thin paper). Rear cover ads include *Pictures for the Photograph Album*, *Robinson Crusoe* and *Little Red Riding Hood* books, *Flags of All Nations* cards.

Louis Prang's earliest known foray into educational publishing, printed the year before he traveled to Europe to hone the chromolithographic process that would make him famous—and a far aesthetic cry from these slate designs.



PRANG, LOUIS

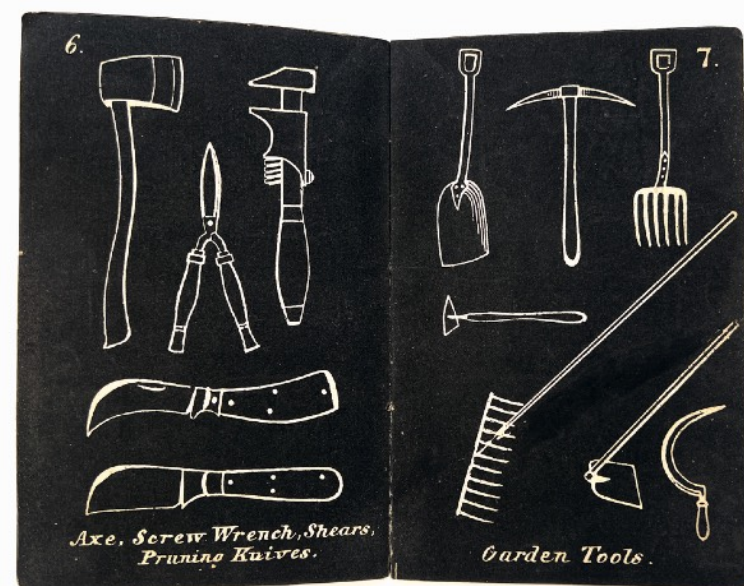
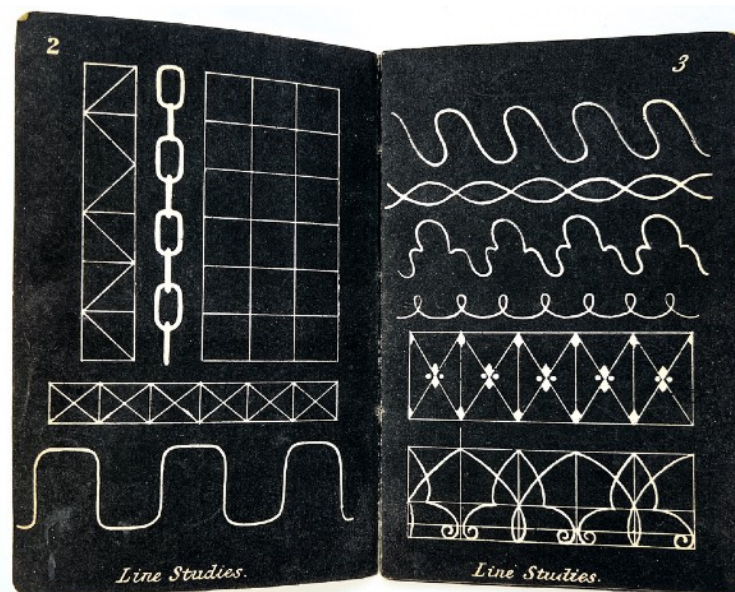
Slate Pictures in Six Parts: 2. Drawing School for Beginners, Book 1

Boston: L. Prang & Co., 1863.

\$225

Softcover 16mo (6.5 x 4.25 inches), 16pp. Very Good+ with light creasing and edgewear, old paper tape reinforcement along the spine, small dogear crease at the bottom corner of the cover only.

Signature of Henry E. Cottle inside the front wrap. A remarkably crisp example--the only number in the series to include a title page and name the objects.





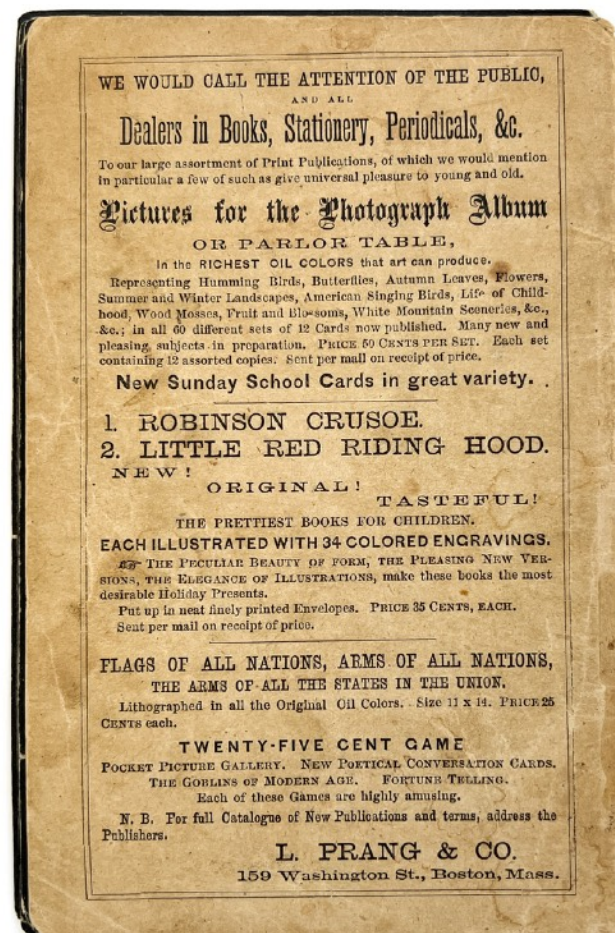
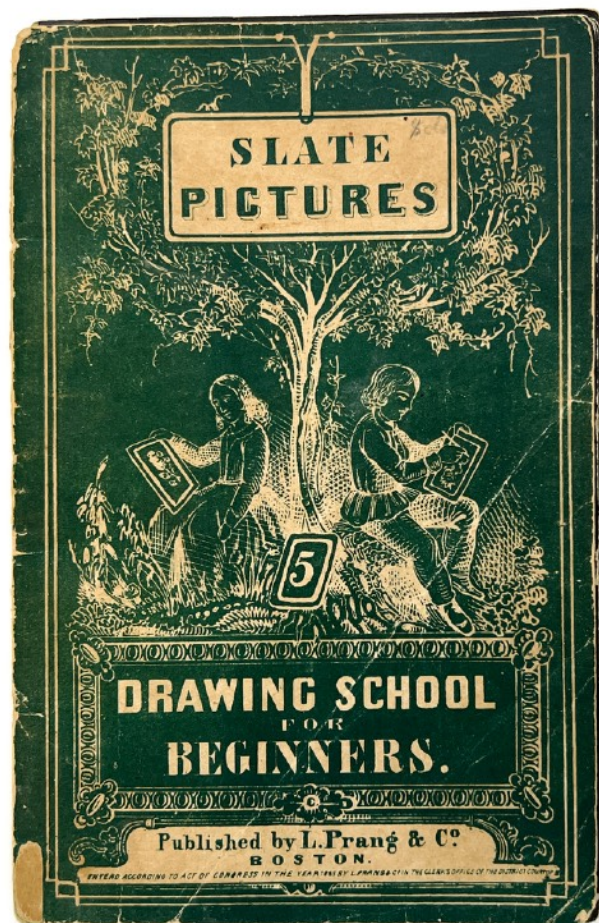
PRANG, LOUIS

3. Slate Pictures in Six Parts: Drawing School for Beginners, Book 5

Boston: L. Prang & Co., 1863.

\$200

Softcover 16mo (6.5 x 4.25 inches), 16pp. Very Good with light creasing and edgewear, old tape remainder at bottom spine. Binding thread perished leaving some wiggle between leaves, but still crisp and square. Page 15 has a particularly charming picture of a man losing his hat as he's thrown from a horse. Inside cover with signature of Lorenzo H. Barrett, Newtonville, Mass.



"The more of an artist, the better the artisan."

[STETSON, C. B.]

4. Industrial Drawing for Beginners: Free-Hand

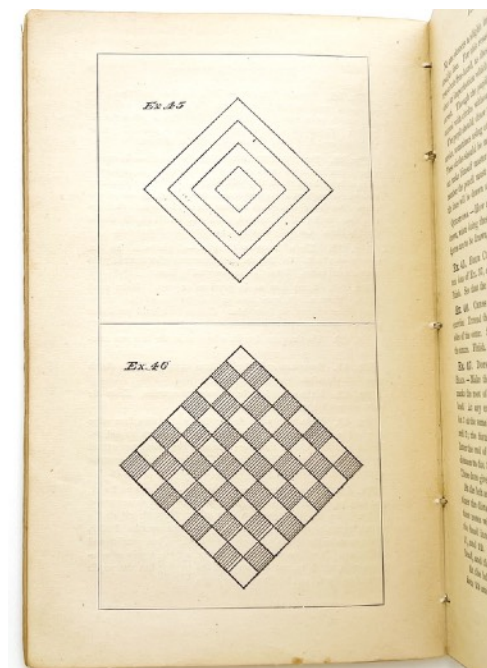
Numerous geometrically proportional exercises and others from nature, systematically arranged, illustrating principles of practical design, and well calculated to train the eye and the hand, to strengthen the memory and judgment, to cultivate the taste, and to develop the imagination and the invention.

Boston: James R. Osgood & Co., 1872/1873.

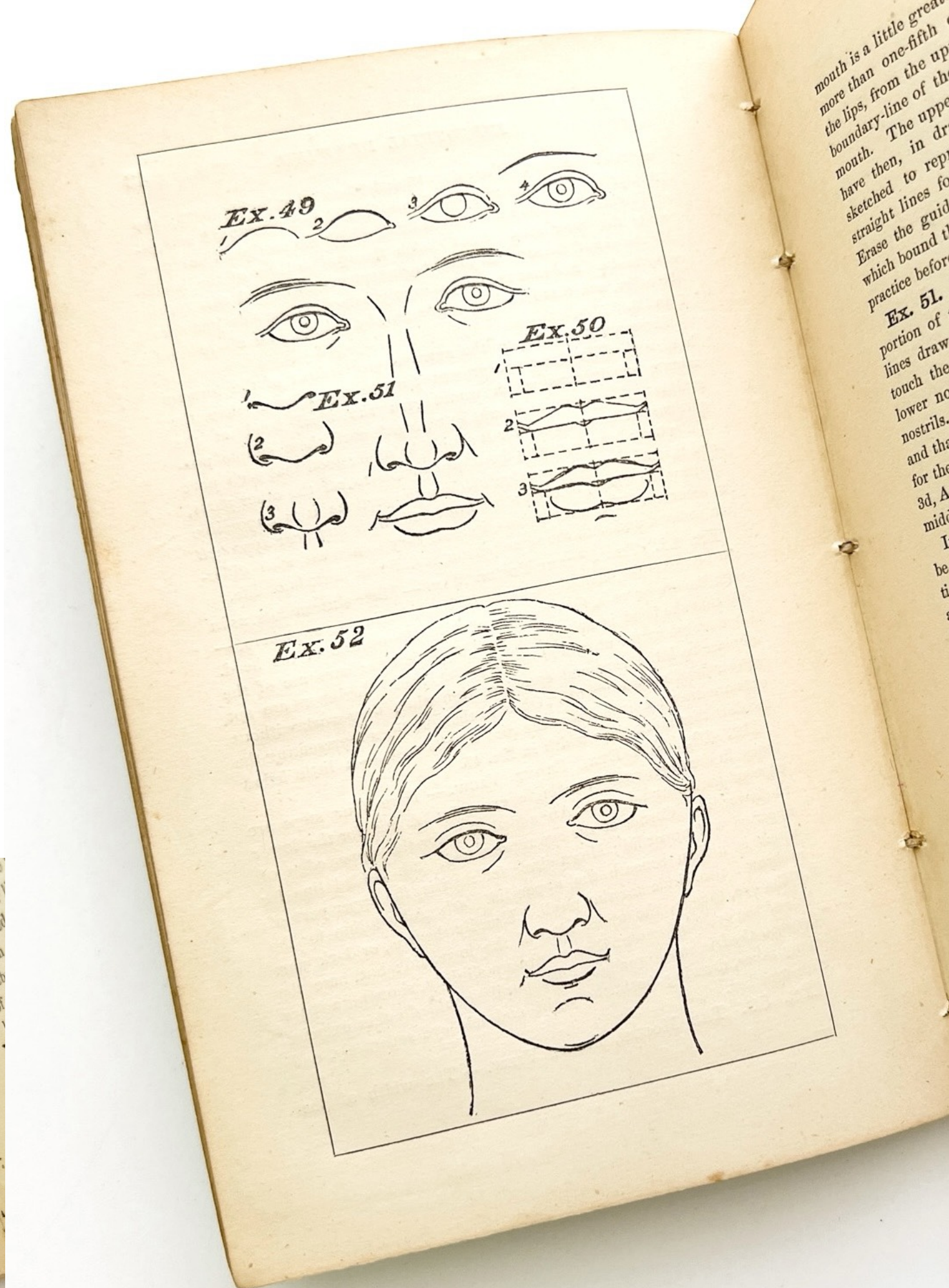
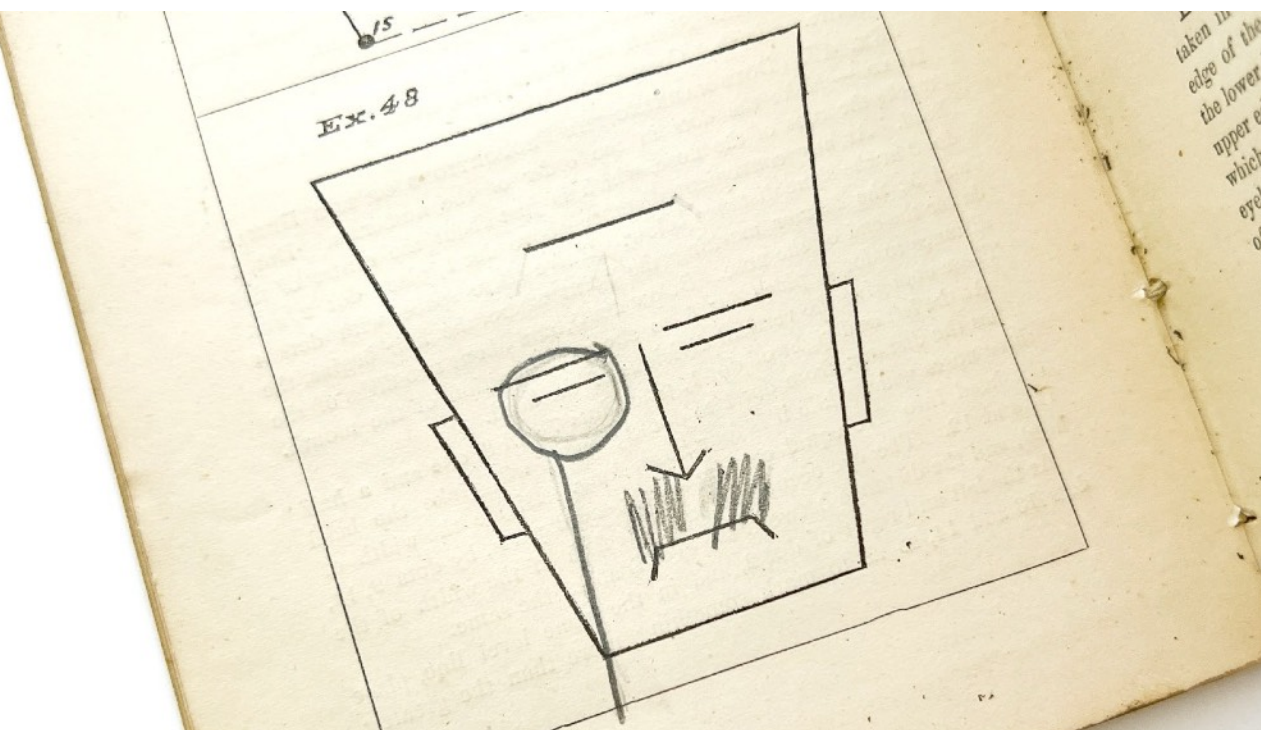
\$175



Limp green cloth 12mo, 160pp + (8) ads at rear for drawing supplies and other Osgood publications. 1873 printing, originally published in 1872. Good to Very Good with general fingersoil and wear reflective of its use. Signature of Miss Netta Anson in North Uxbridge, Mass, who has traced over several of the designs in pencil and garnished the "Square-Edged Man" with a monocle and mustache.



Formatted as written exercises opposite graphic examples to use drawing instruction as a means of also mastering "the exact force of the printed word" (preface). A review of the book in the December 1872 *Maine Journal of Education* identified the author ("we divulge no secret, we presume," p.480) as **C. B. Stetson**. Stetson was Supervisor of Schools in Androscoggin County, Maine. He later published *Technical Education: What it is and what American schools should teach* in 1884, reviving the stylized motto repeated on the covers here, "The more of an artist, the better the artisan." His attitude toward drawing instruction mirrored that of Walter Smith (though Smith would not have approved of Stetson's methodology). The rise of Smith's own books, also published by Osgood, may help account for the evidently limited lifespan of this title. OCLC lists 6 copies of an edition which only includes the first 84 pages (also published in 1872) and one with this pagination. The advanced level of exercises suggests the extended text may have been intended to be used more for the adult evening classes that were also established by the Massachusetts Drawing Act.

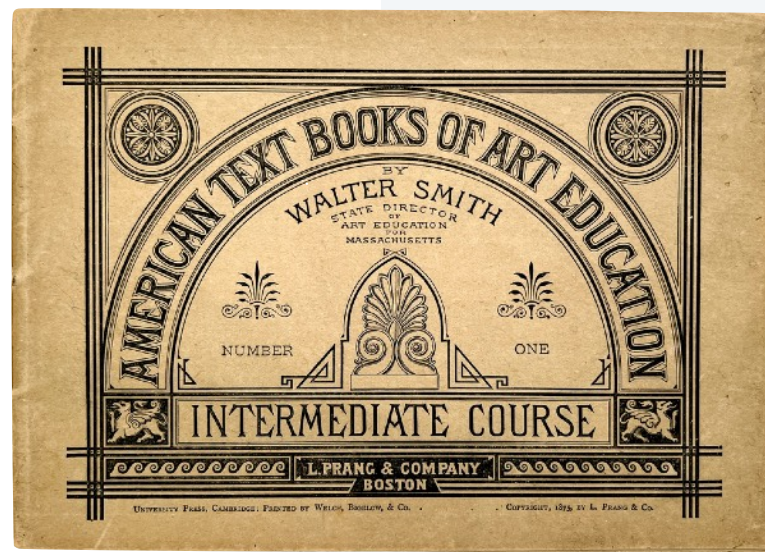


American Text-Books of Art Education

Walter Smith was a successful English sculptor associated with the South Kensington School. He promoted a rigid system of linear drawing that could be taught by a generalist teacher, avoiding the need for specially trained art teachers. He aimed to improve the quality of draftsmanship in the labor force, a pragmatic incentive which helped pass the Massachusetts Drawing Act of 1870. In 1871, Smith was brought to Massachusetts to develop a system for schools to meet the mandate. He supplemented his income (and influence) by publishing the *American Text Books of Art Education*, based on his successful drawing books in England. Initially published by Osgood, he and editor John Clark moved to Prang in 1875.

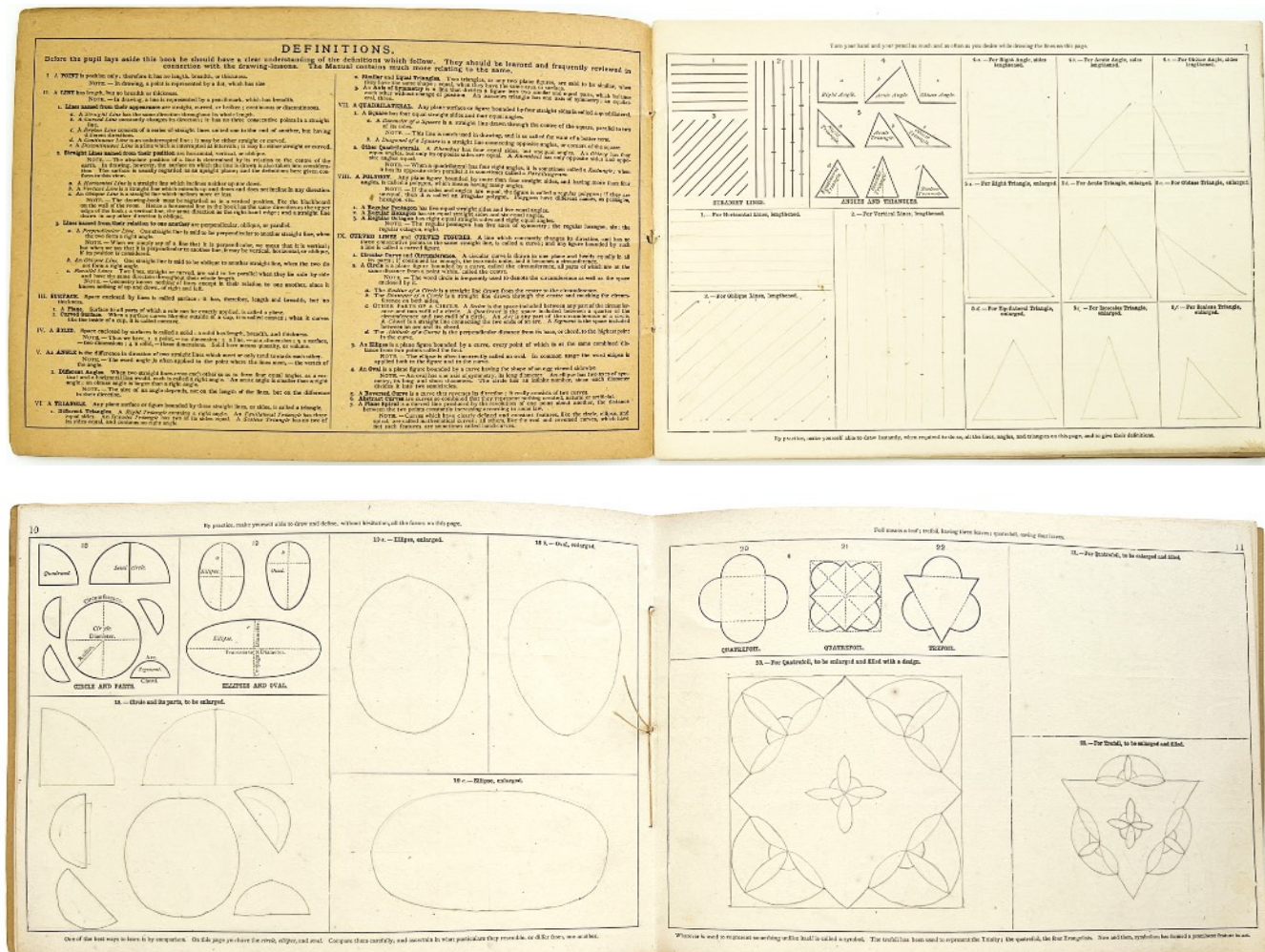
5. American Text Books of Art Education. Intermediate Course, No. 1

\$150



In addition to the direct profits made from the drawing books, Prang believed that drawing education was a means of cultivating aesthetic taste—ultimately creating a demand for the chromos and art reproductions his firm produced. Amidst a backdrop of ego, ideology and commerce, Prang's mutually beneficial relationship with Smith began to sour as the prevailing opinions (and markets) on art education shifted.

Oblong 8vo, 20pp. Printed on heavy drawing paper. Very Good with light rubbing and fingersoil, about two-thirds of exercises completed.

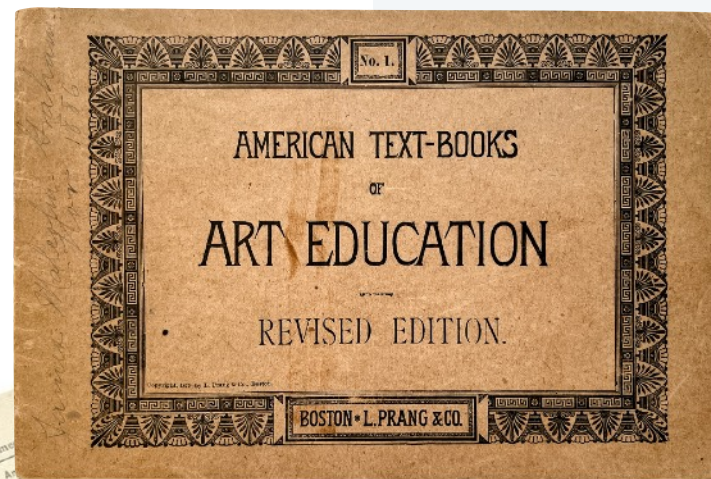


[SMITH, WALTER; MARY DANA HICKS, JOHN CLARK]

6. American Text Books of Art Education—Revised Edition, No. 1

Boston: L. Prang & Company, 1879.

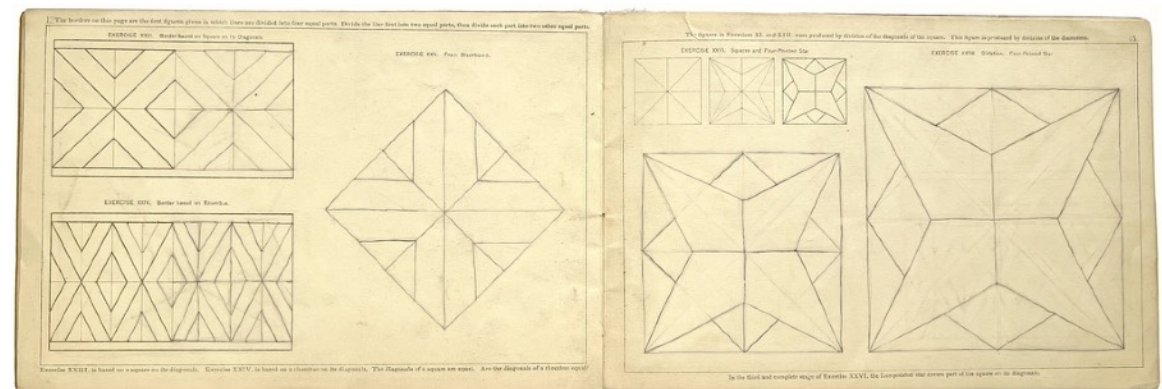
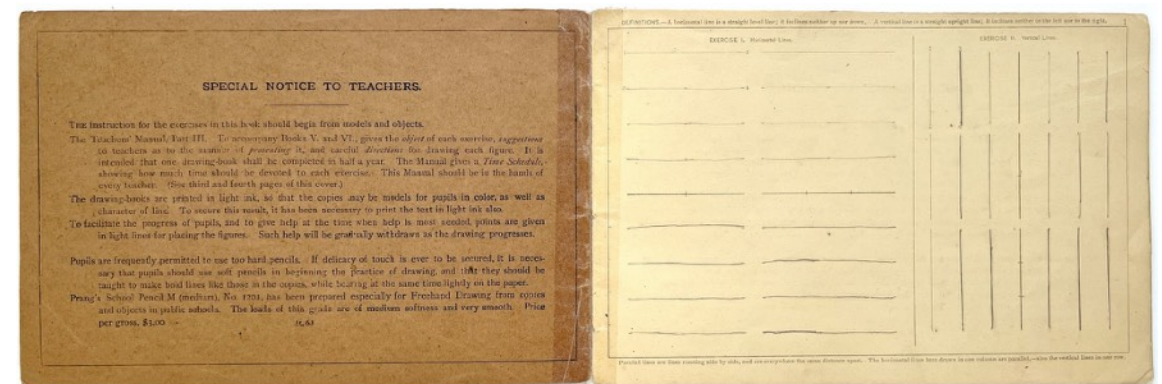
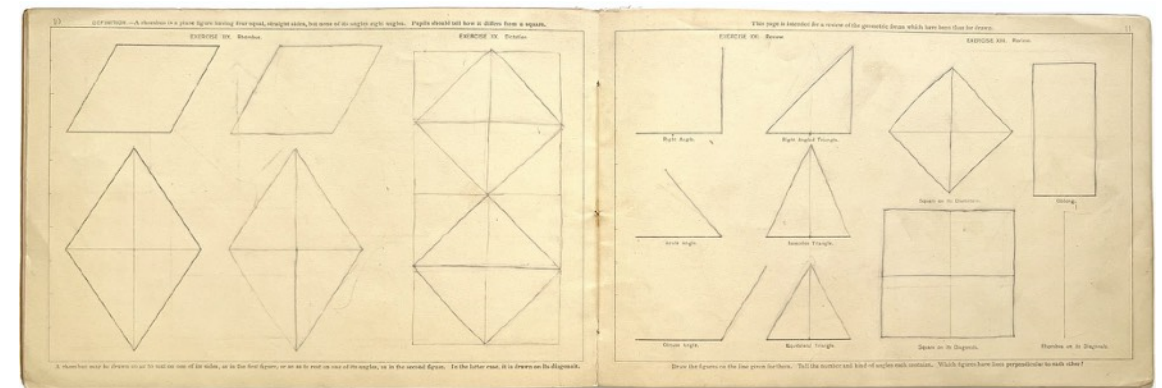
\$125

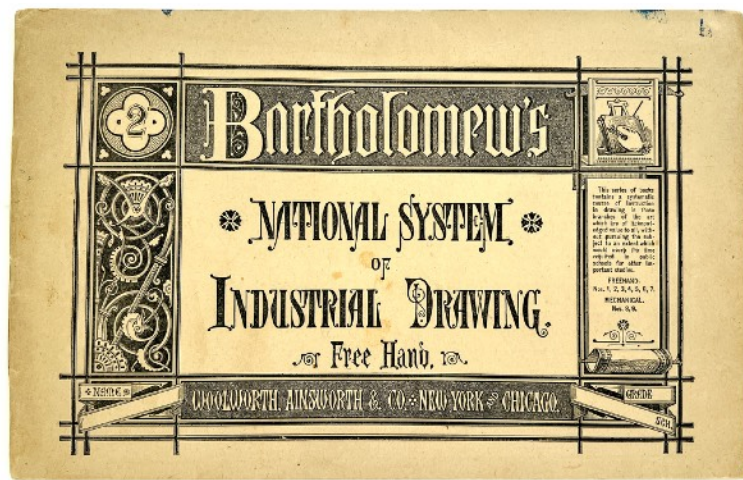


The revised *American Text Books of Art Education* was published in 1879 with changes from Mary Dana Hicks and John Clark—though the only name that appears on the book is Prang's. Smith greatly disapproved of the changes, especially the introduction of guide points for beginner students. It marked the beginning of the public feud with Prang that culminated in Smith's removal from the directorship of drawing in Boston in 1881. After a decade at the helm, he left Massachusetts shortly thereafter. (Stankiewicz)



Oblong 8vo, 20pp. Printed on lighter paper stock, inferior to the earlier edition. About Very Good with tape lining both joints, else crisp and tight. All exercised but the last page are completed. Signed and dated on cover, James Malcolm Graham, 1886.





BARTHOLOMEW, W. N.

7. Free Hand Book, No. 2

New York: Woolworth, Ainsworth & Co., 1874.

\$75

Softcover oblong 4to, 16 pages. Very Good with light soil to wraps, slight bumping to corners; internally bright and clean, an exemplary copy.



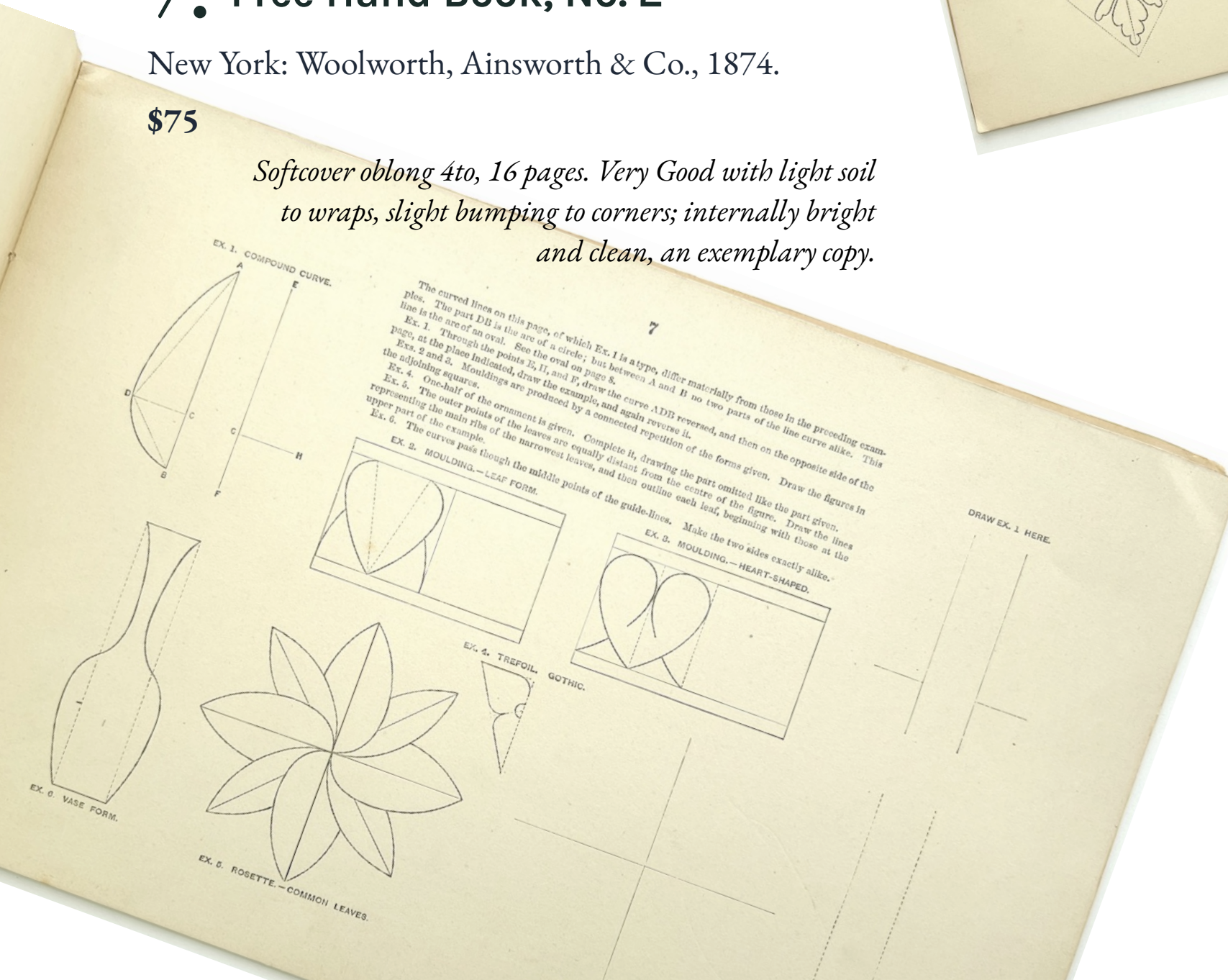
BARTHOLOMEW, W. N.

8. Free Hand Book, No. 5

New York: Potter, Ainsworth & Co., 1874.

\$75

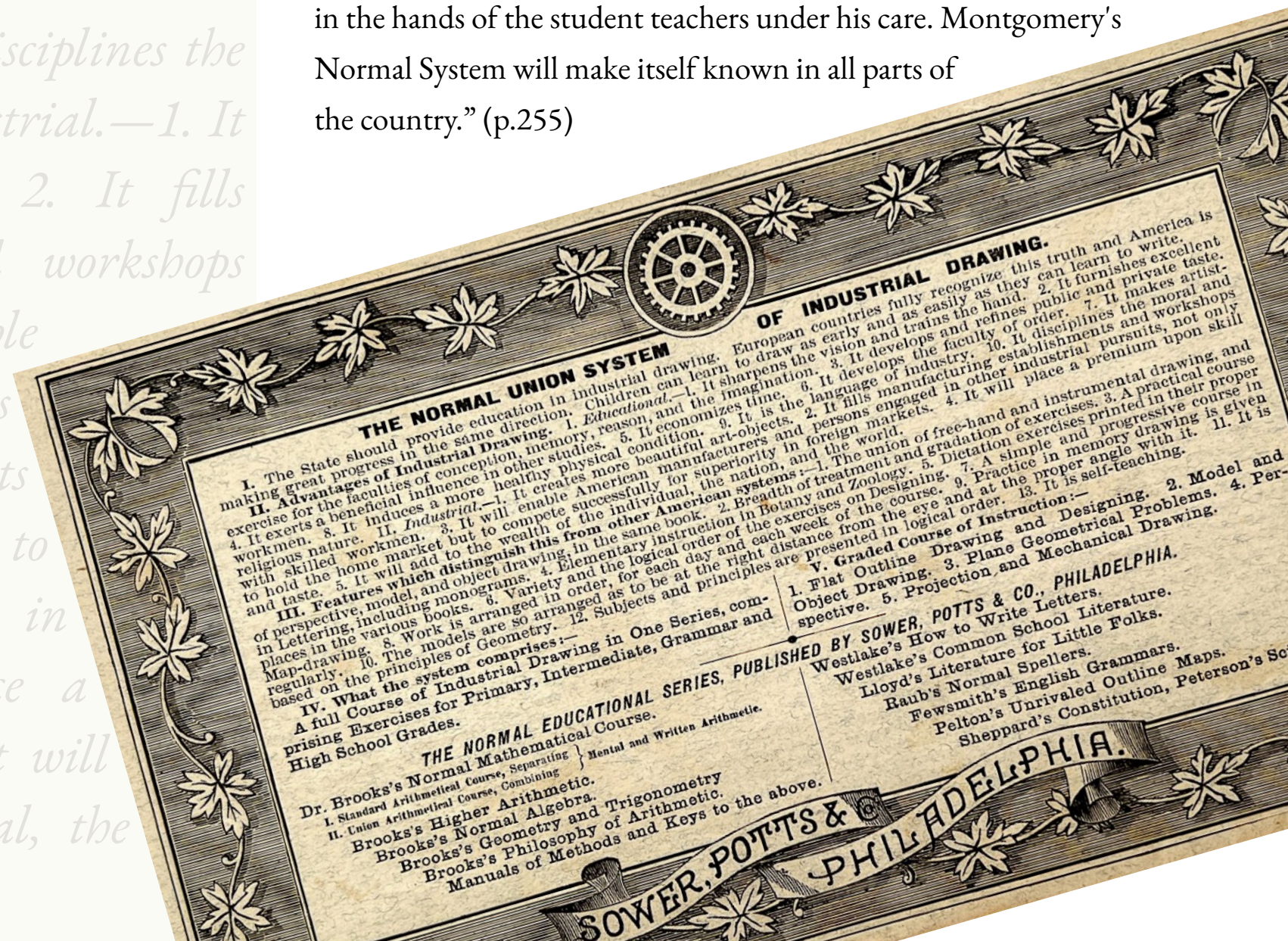
*Later printing, based on imprint.
Softcover oblong 4to, 16 pages.
Very Good with light soil and wear to extremities, foxing at the centerfold.
A clean, unused copy.*

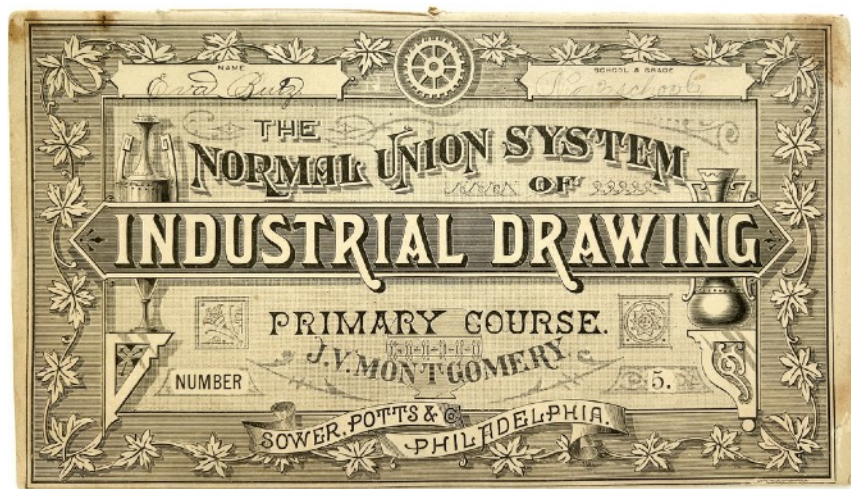


MONTGOMERY, J. V.

The Normal Union System of Industrial Drawing

J. V. Montgomery taught drawing at the State Normal School in Millersville, Pa. He believed that drawing should be mandated in Pennsylvania, stressing the economic benefits. The January 1879 *Pennsylvania School Journal* expresses they were not yet able to review the full series of books, but highly praised Montgomery and his efforts: “Prof Montgomery we think has done far more work than any other man in Pennsylvania in creating sentiment favorable to the general introduction of Drawing into the schools. The best years of his life have been given to the study of the subject, and to the working up of a practical and teachable system of Drawing, testing it at every step in the Model School classes and in the hands of the student teachers under his care. Montgomery's Normal System will make itself known in all parts of the country.” (p.255)





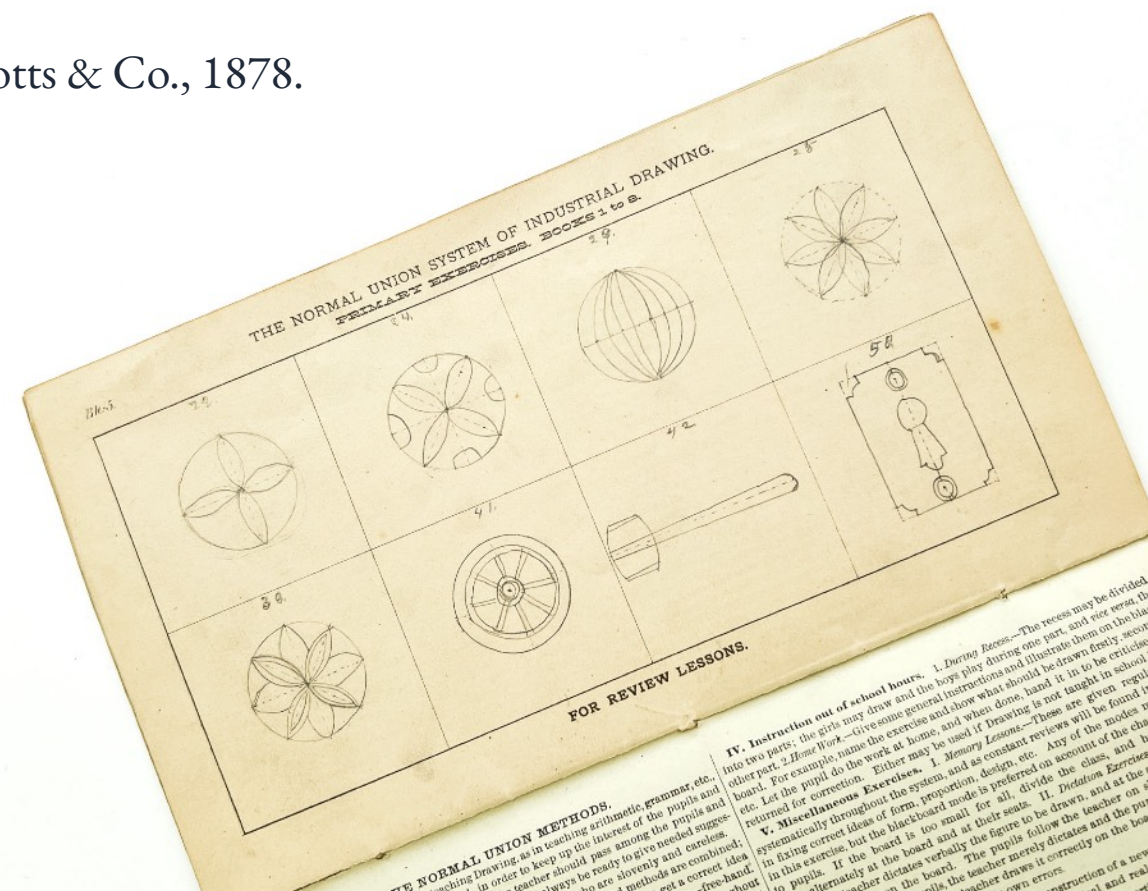
MONTGOMERY, J. V.

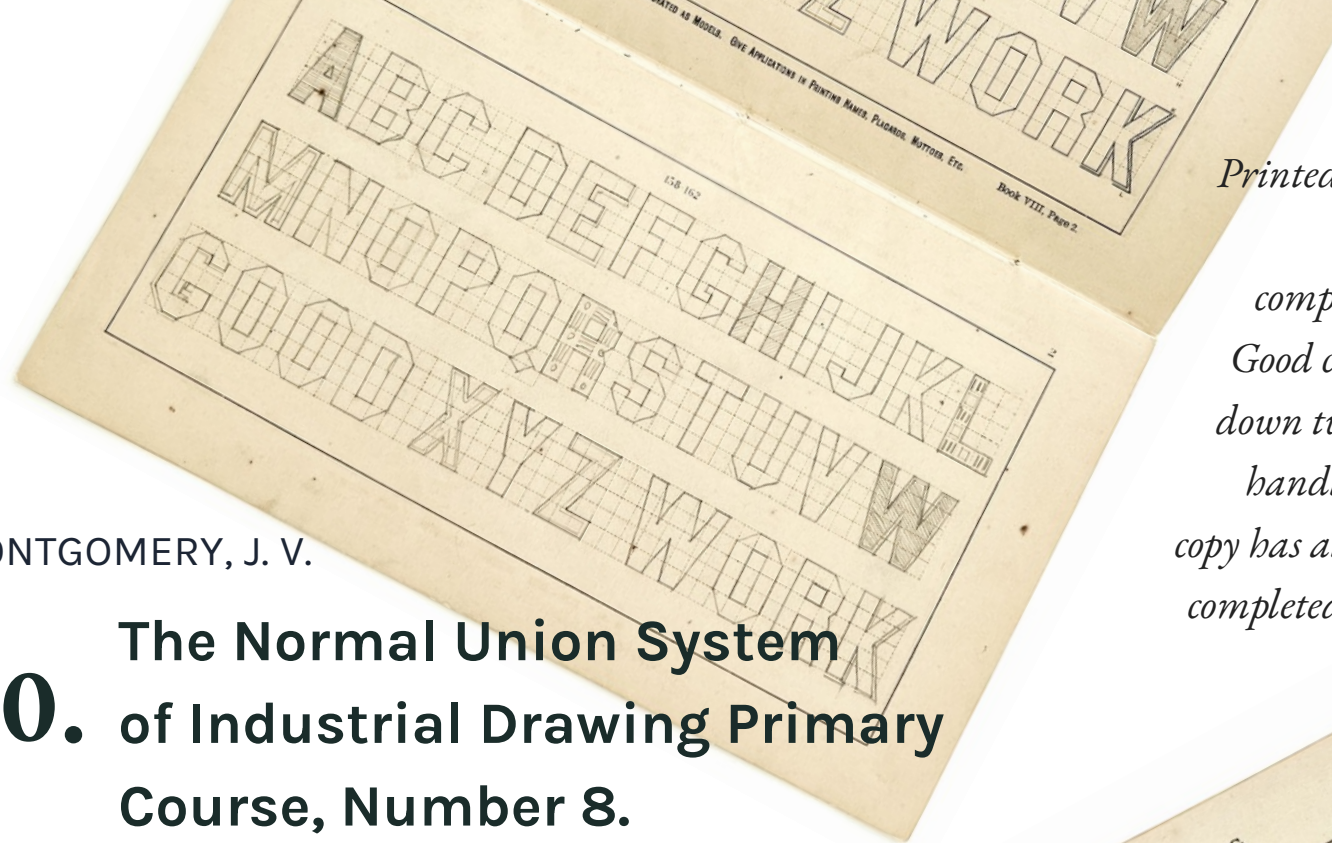
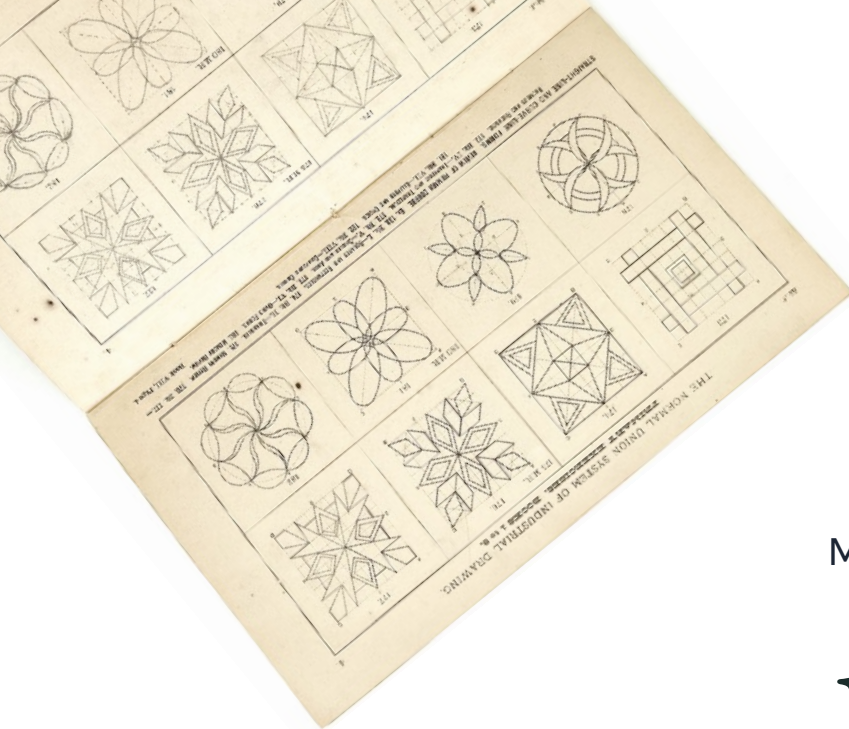
9. The Normal Union System of Industrial Drawing Primary Course Number 5.

Philadelphia: Sower, Potts & Co., 1878.

\$85

Printed wraps, oblong 8vo bound at the upper edge. [12] pp with compartments on each page. Very Good to Near Fine condition with a few spots of foxing, overall nice and crisp. This copy has been completed by grammar school student Eva Butz.





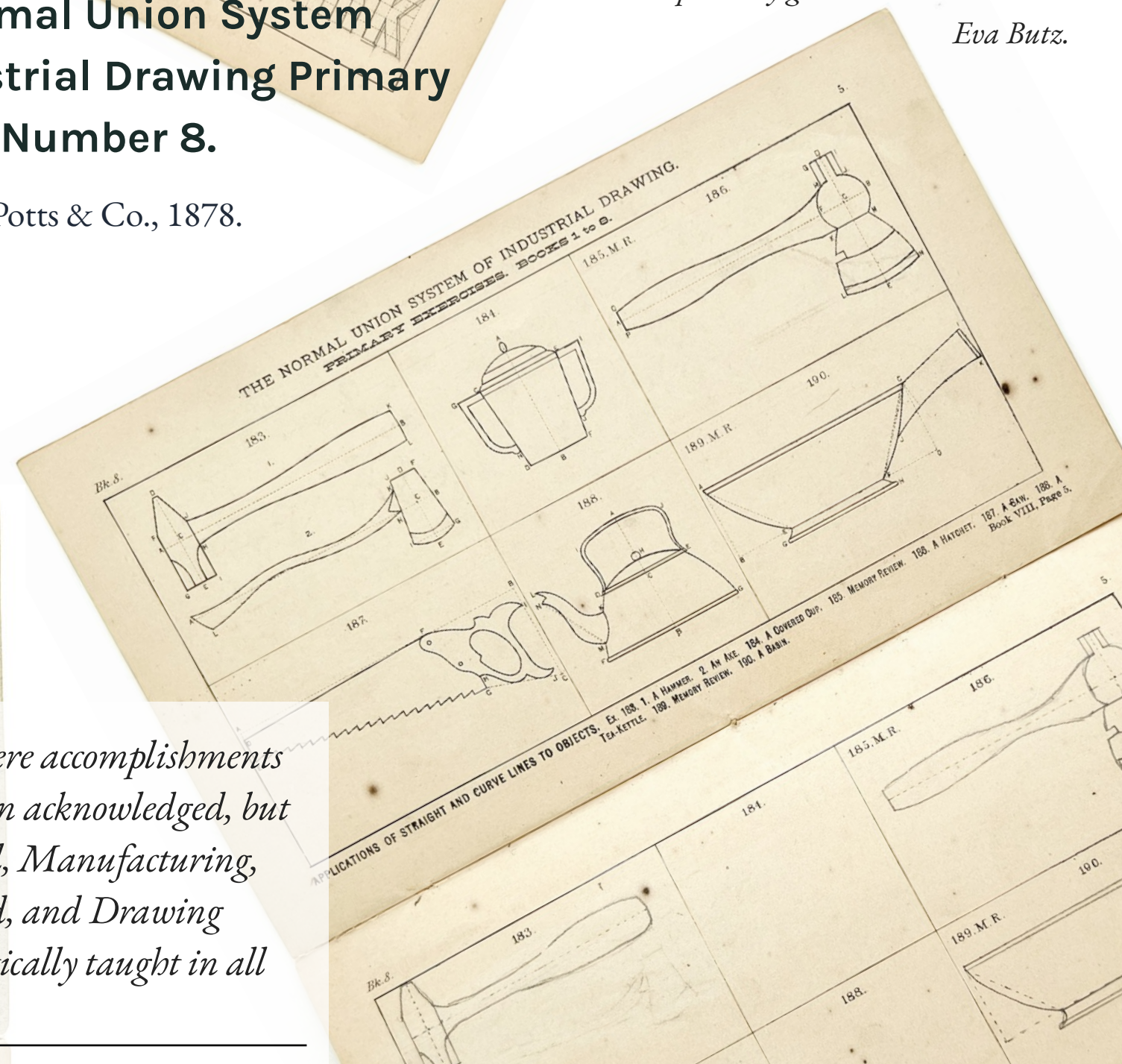
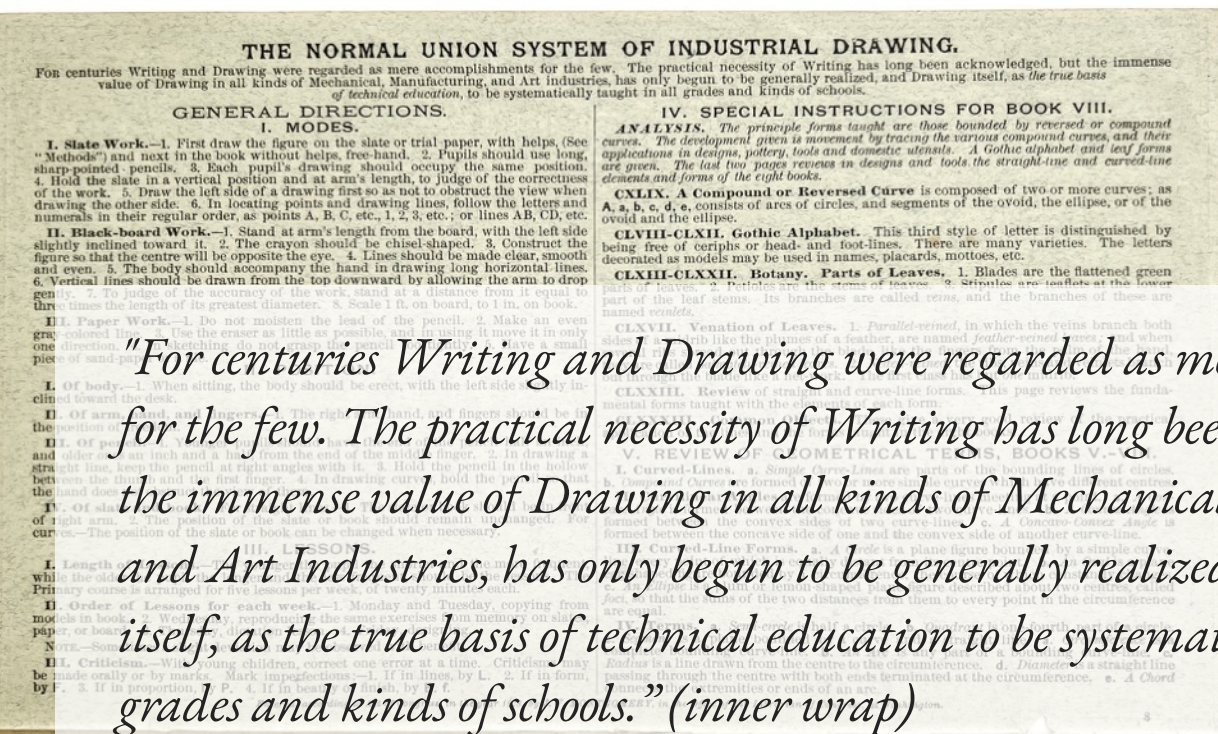
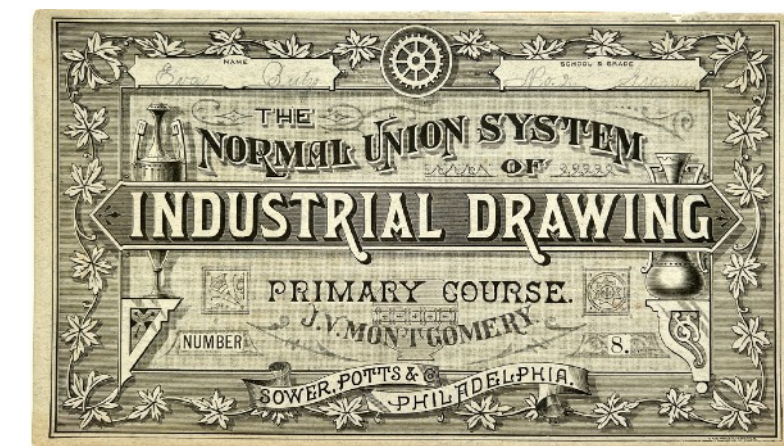
Printed wraps, oblong 8vo bound at the upper edge. [12] pp with compartments on each page. Very Good condition, wraps cleanly split down two-thirds of spine; delicate to handle but crisp and square. This copy has all but the first and last pages completed by grammar school student Eva Butz.

MONTGOMERY, J. V.

The Normal Union System 10. of Industrial Drawing Primary Course, Number 8.

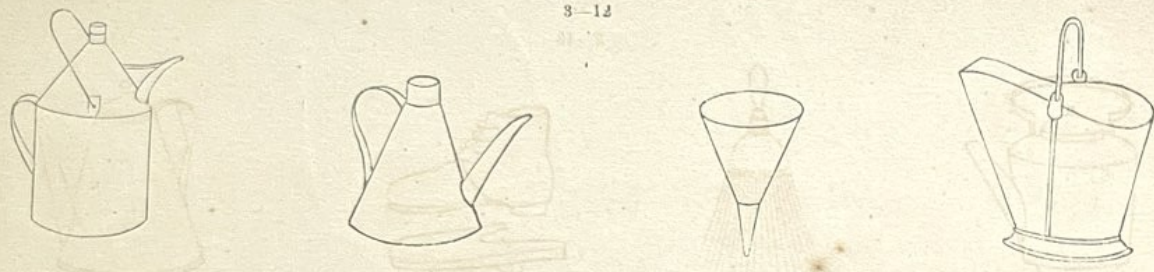
Philadelphia: Sower, Potts & Co., 1878.

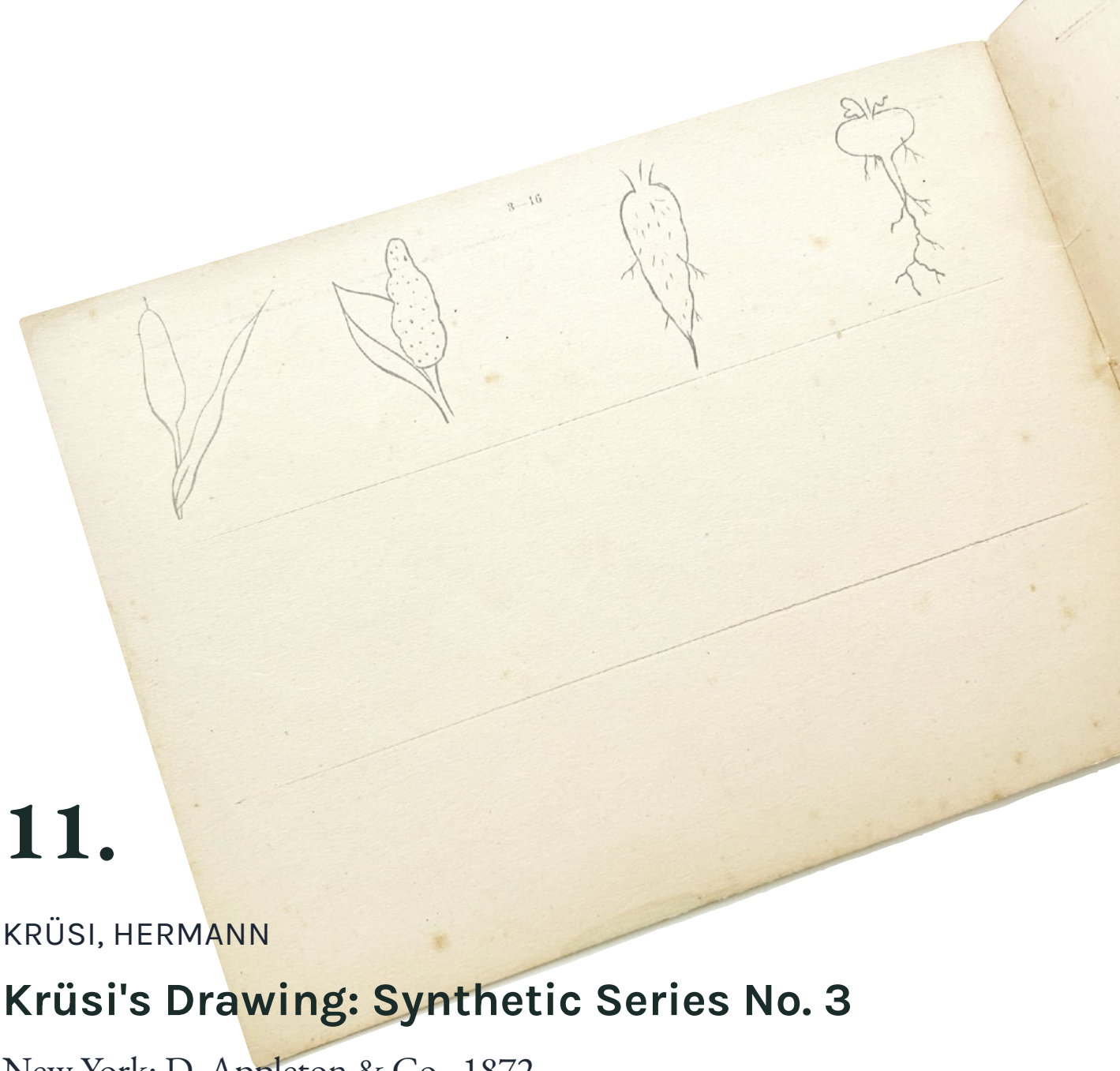
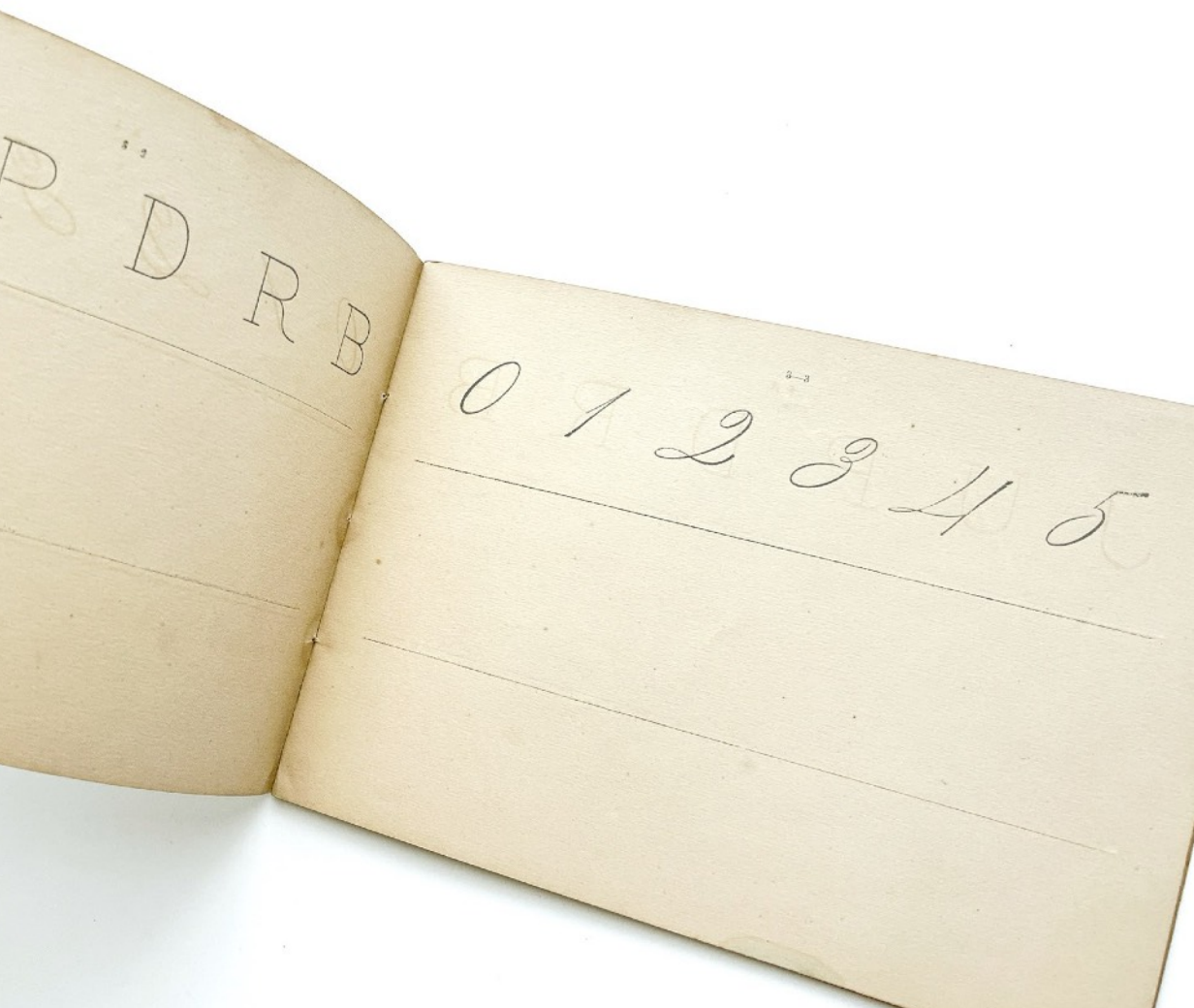
\$85



Krüsi's Drawing Synthetic Series

A central figure in the Oswego movement, **Hermann Krüsi** began publishing drawing books in the 1850s, building on the ideals of Froebel and Pestalozzi, to whom Krüsi's father had been personally connected. In the 1870s, Appleton published a 4-part drawing series developed by Krüsi, complete with workbooks and teacher's manuals that were widely marketed and favorably reviewed. The series featured 2 courses of inventive drawing (synthetic and analytic series) and 2 courses of perspective drawing. Despite having a period of widespread success and the availability of his teaching manuals, Krüsi's student drawing books are especially scarce.





11.

KRÜSI, HERMANN

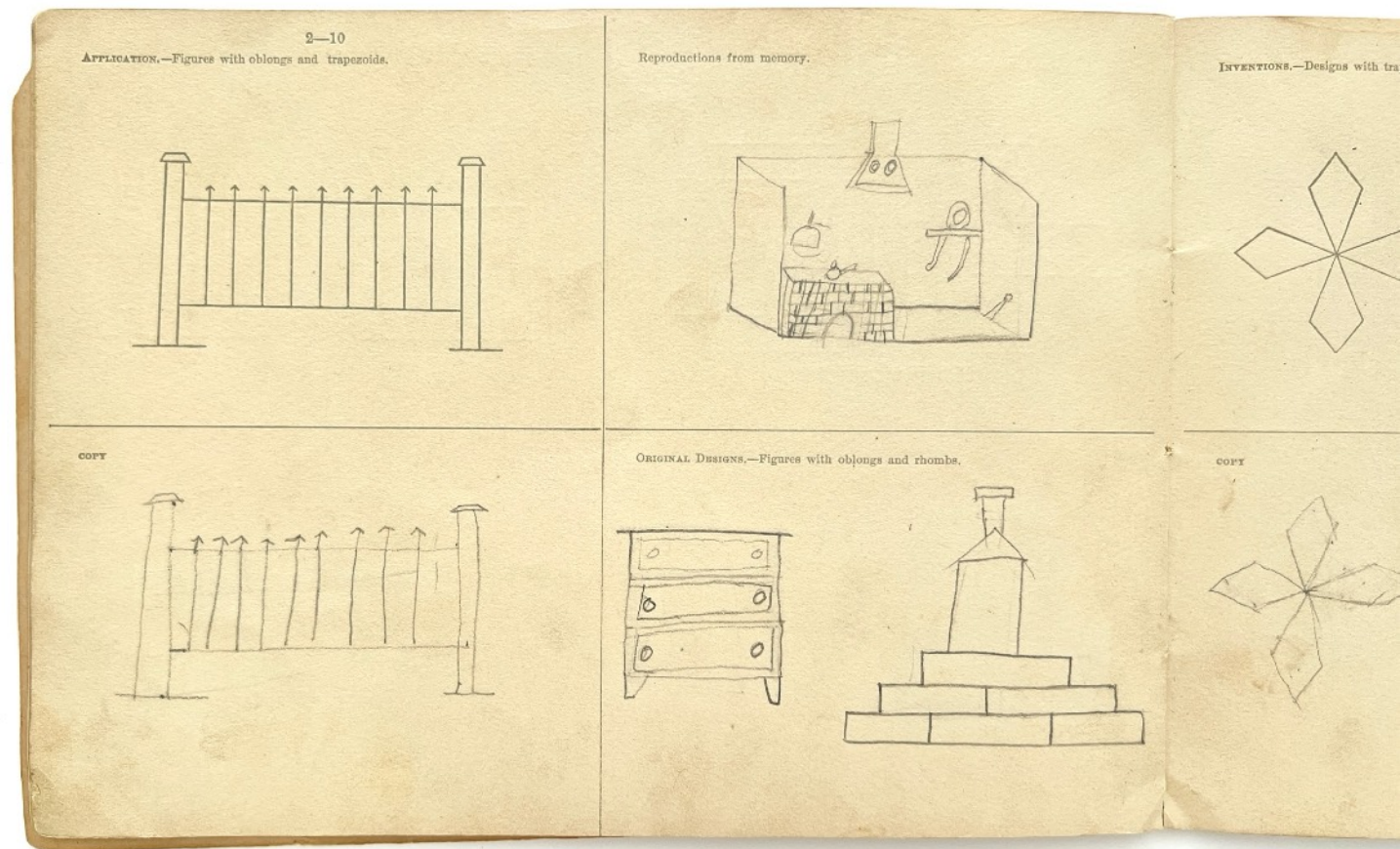
Krüsi's Drawing: Synthetic Series No. 3

New York: D. Appleton & Co., 1872.

\$150

Cover motto, "The Hand and Eye Should Act in Unison." Does not include any instructions or other material printed on the inner wraps (manuals were published separately); rear cover advertises the 4-part series and offers half-price sample copies to teachers. Among its selling points was the ability for non-specialist teachers to use them for classroom drawing instruction.

Softcover oblong 8vo, 16pp. Very Good with light soil and toning; faint shallow tidemark at the bottom edge and sewing punctures.



KRÜSI, HERMANN

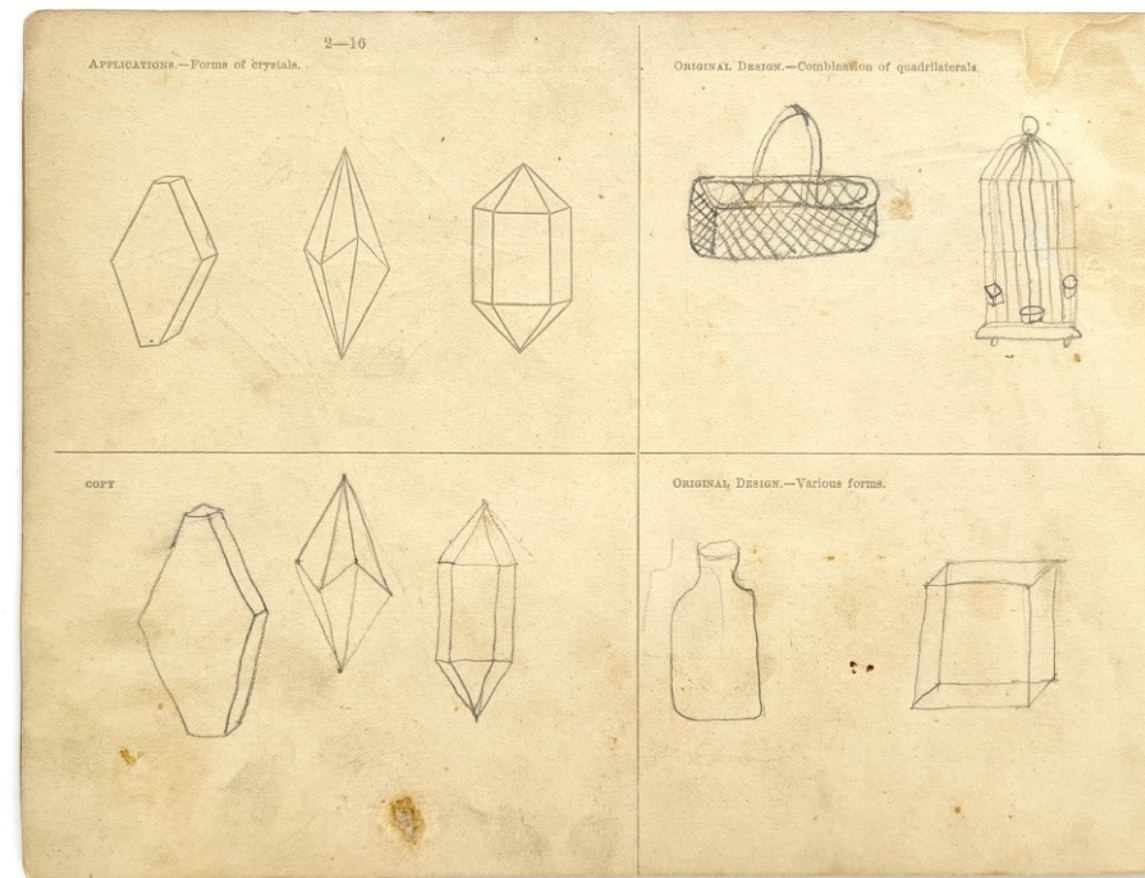
12. Krüsi's Drawing: Synthetic No. 2

Cincinnati: American Book Company, ca. 1890.

\$150

Printed copyright date 1878 by Appleton, but this would have been printed closer to 1890, when American Book Company was formed. Neatly completed by student Edna Armstrong. Although all of the printed models exclusively use straight lines, the directions also suggest students observe some real-life versions of the objects (such as the fence) and attempt to draw what they see. Edna's original work includes a bird cage, basket, comb, and interesting cutaway perspective of a home interior.

Softcover oblong 8vo, 16pp. About Very Good; wraps cleanly split down the spine fold; short edgetears, discoloration and rubbing to wraps; small chip to bottom of page 13. General fingersoil and pencil residue.



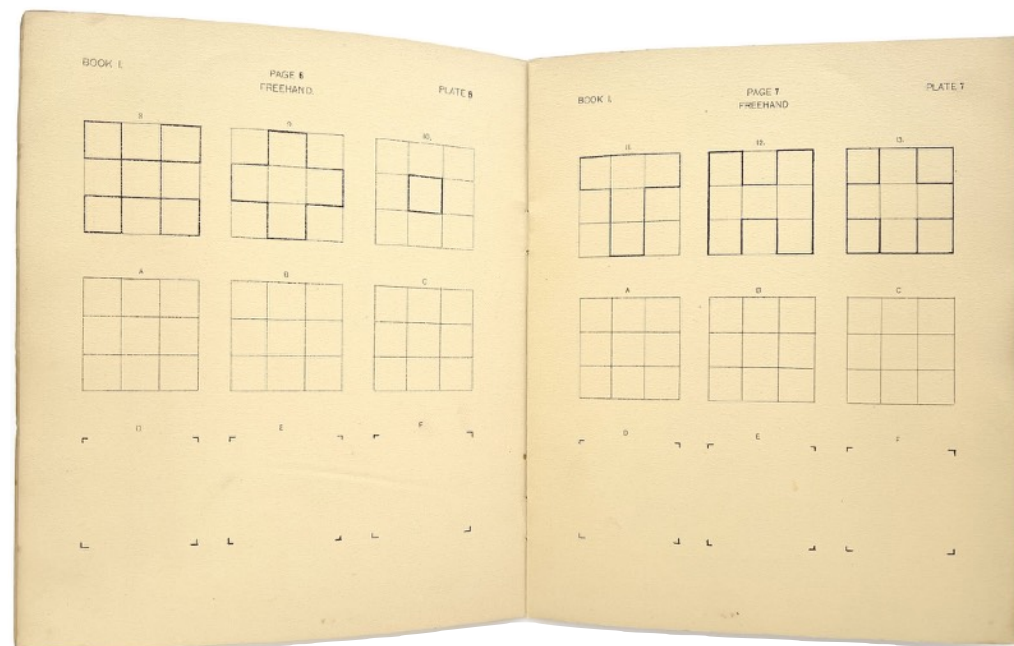
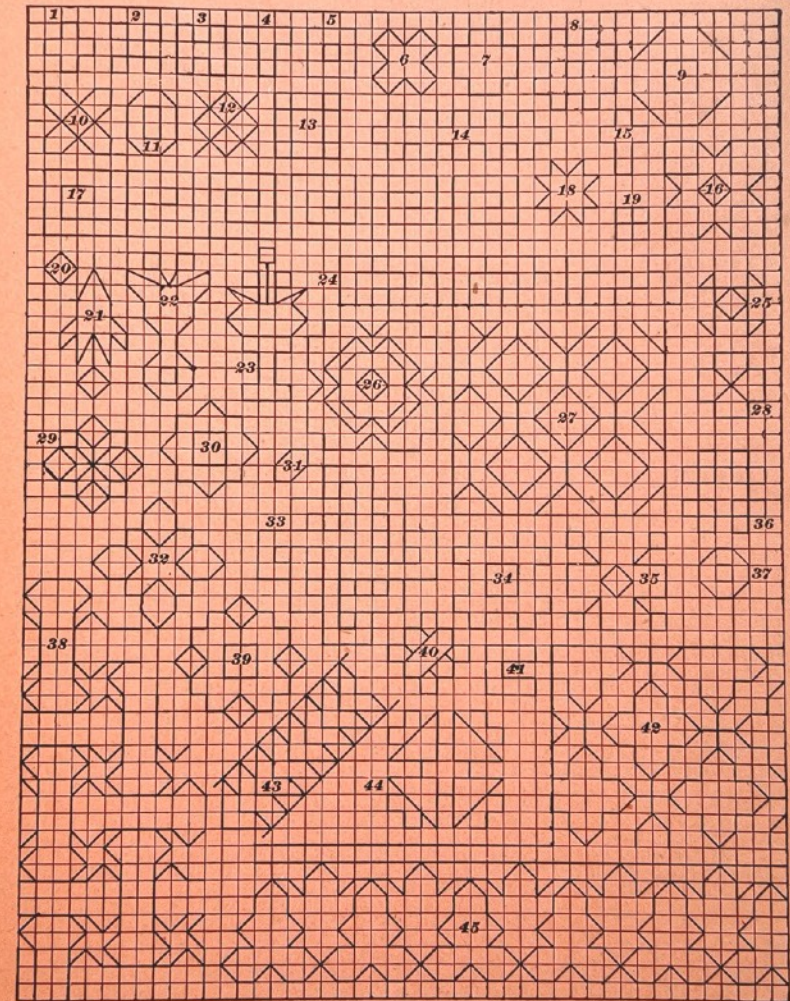
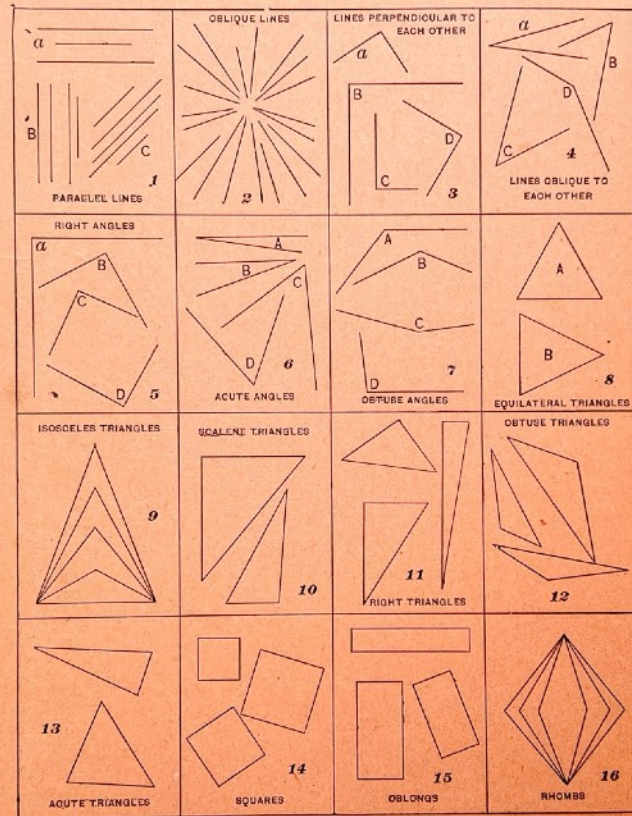
13.

[HAILES, THEODORE C.]

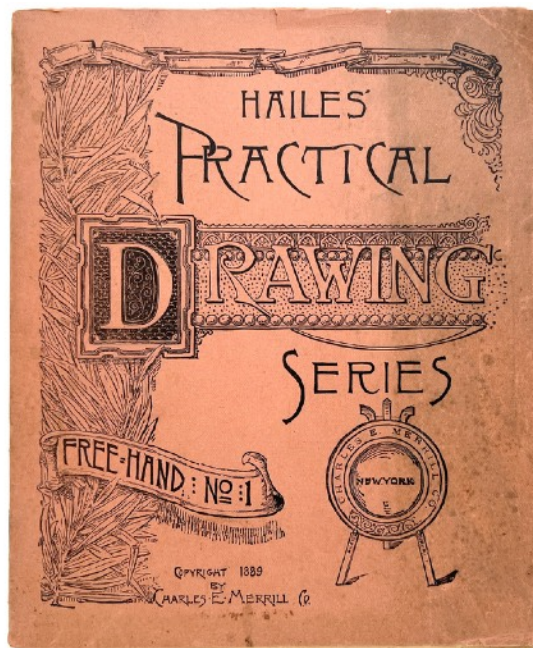
Haile's Practical Drawing Series, No. 1

New York: Charles E. Merrill Co., 1889.

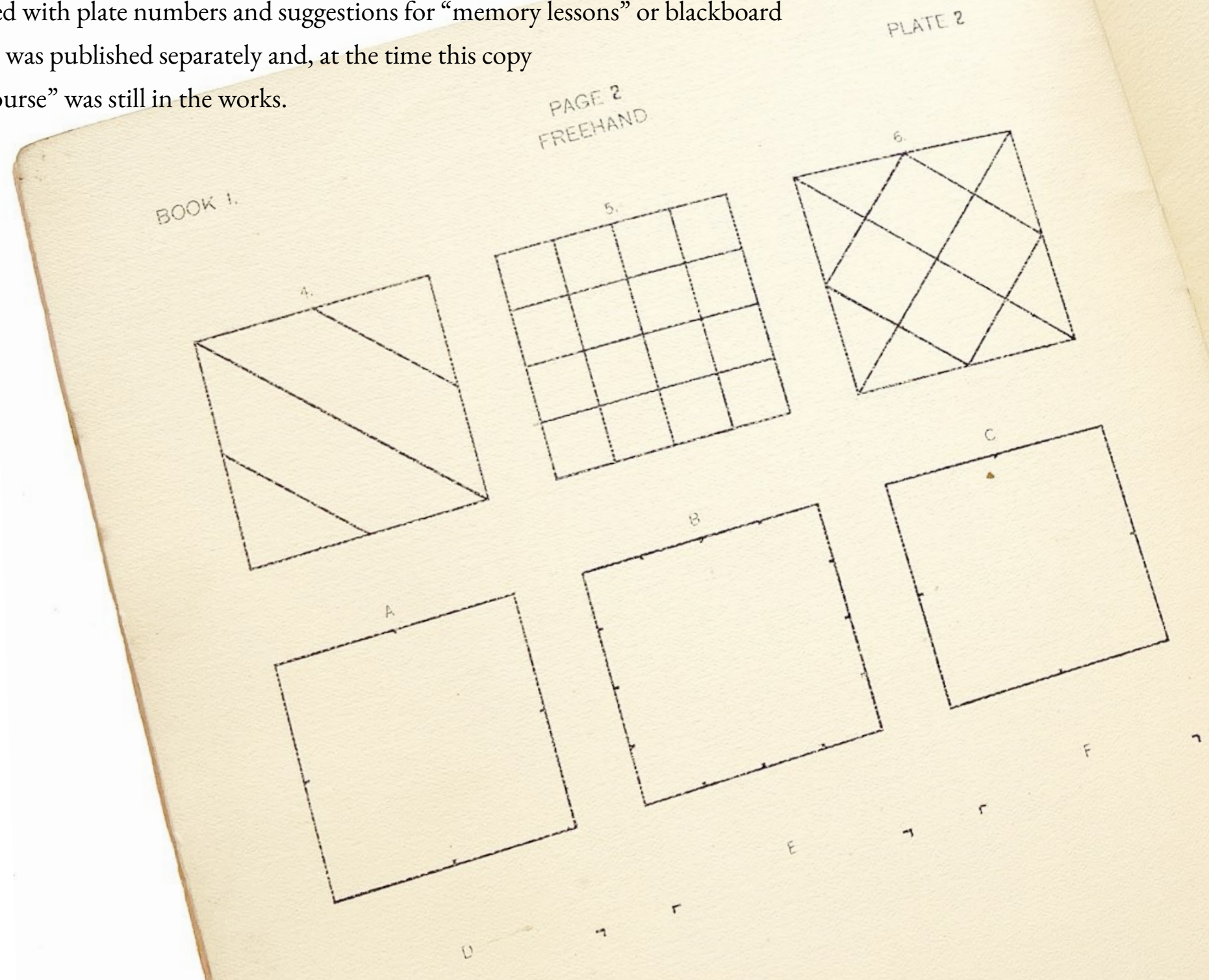
\$100



Theodore C. Hailes taught drawing in Albany public schools when the New York industrial drawing instruction mandate passed in 1876. He became Drawing Master, a role he served for over 45 years. First published in 1889, the series was marketed on the strength of his twelve years' classroom experience. This first book was intended for students six or seven years old and, aside from the very attractive designs inside the covers, is light on content. Only 9 of the 16 numbered plates contain working exercises; two others have plain grids and five are labeled with plate numbers and suggestions for "memory lessons" or blackboard drawing exercises. A manual was published separately and, at the time this copy was produced, a "Higher Course" was still in the works.



Softcover 4to, [20] pages of heavy drawing paper in thin printed wraps. Very Good with soil to outer pages and wraps, rear cover with creasing and quarter-inch closed tear to the fore-edge. Contents sturdy and unused.





BAKER, LUCAS

14. The Science and Art of Model and Object Drawing (White's Industrial Drawing)

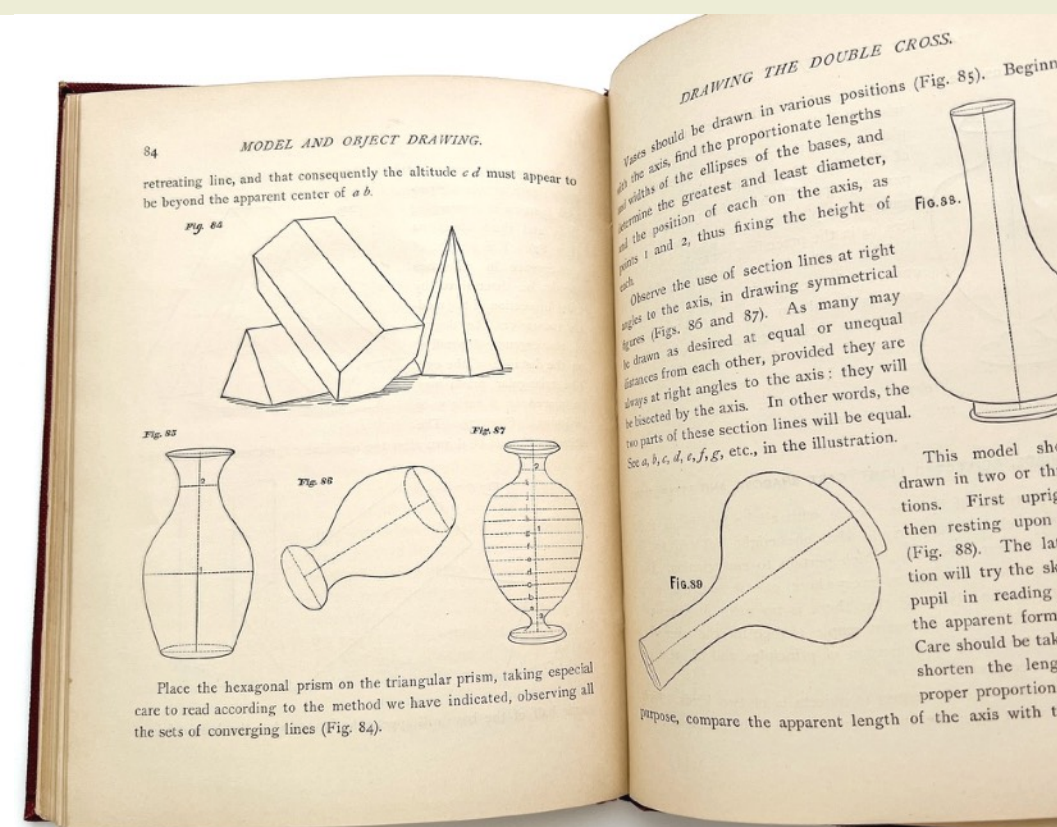
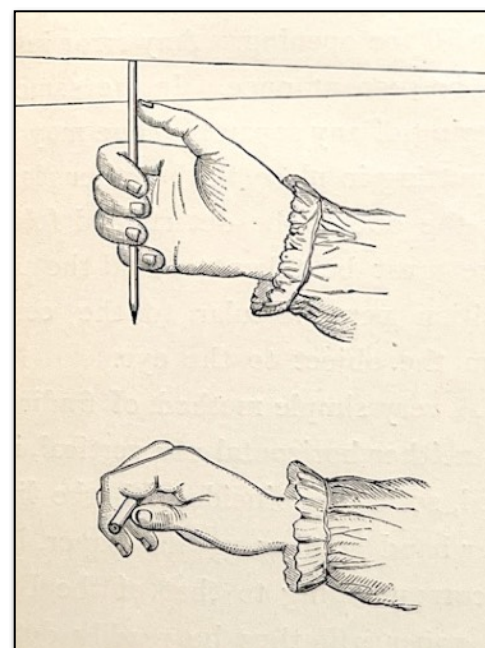
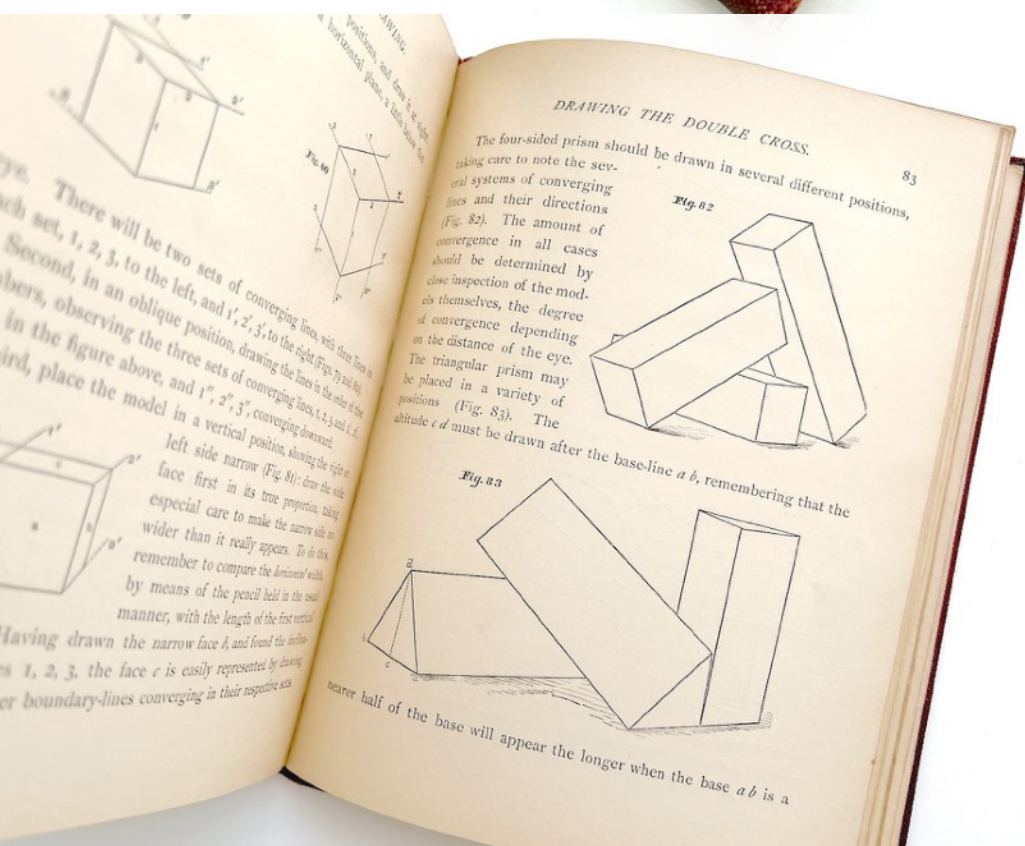
A text book for schools and for self-instruction of teachers and art-students in the theory and practice of drawing from objects.

New York: Ivison, Blakeman, Taylor & Co., 1883.

\$185

A method for industrial drawing applying geometrical principles to observational work without relying on a grid. Baker served as Drawing Supervisor in Boston public schools during Walter Smith's tenure as Massachusetts State Director of Art Education. His introduction quotes Goethe and Emerson, underscoring drawing as an intellectual virtue and not just a practical skill.

Maroon cloth 8vo,
101pp. Near Fine with mild
soil to endpapers and rubbing to
tips, faint ring impression to cover.



Complete and unused run of the Elementary series

[NATHANIEL BERRY,
ELIZABETH PERRY, JESSIE PRINCE]

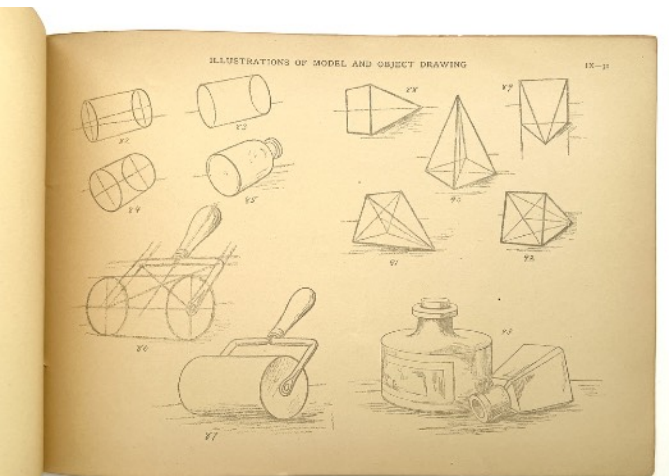
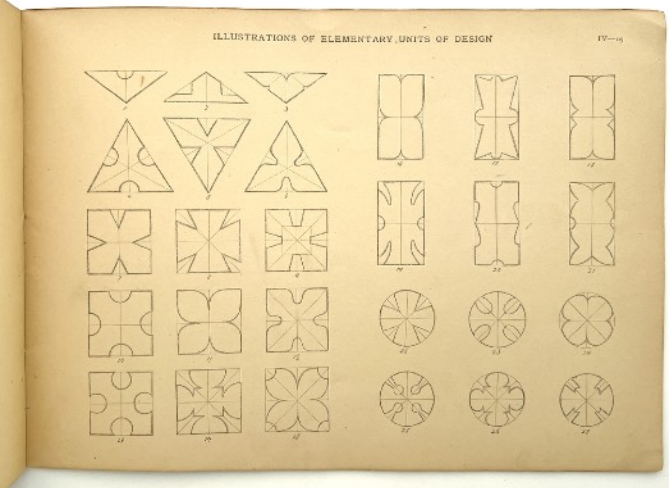
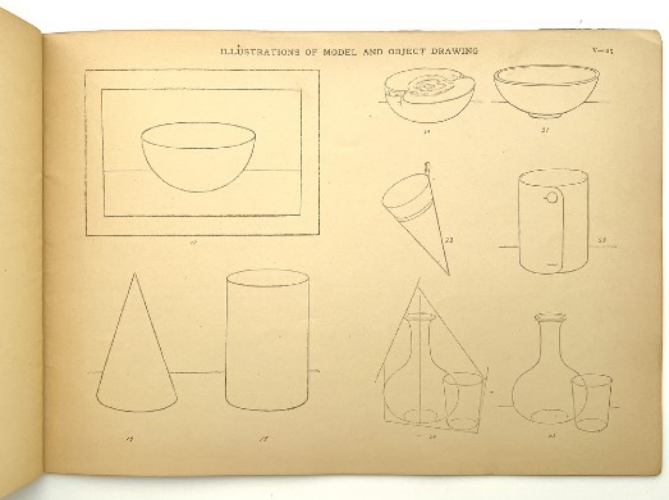
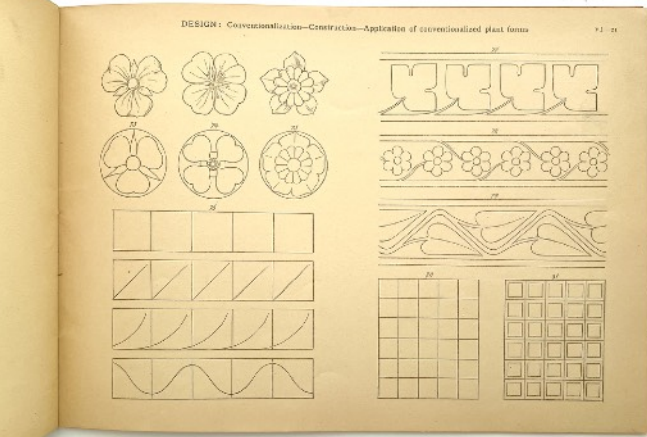
**15. White's New Course in Art
Instruction for Elementary
Schools, books 4, 5, 6, 7, 8 & 9
(6 volumes, inclusive)**

New York: American Book Company, 1892.

\$275

Six oblong 4to volumes, approx. 7.75 x 11 inches. 36 pages in each volume, with many blank pages intended for student work. Contents Very Good; wraps fragile and chipping, Fair to Good only, numbers 4 and 6 are reattached with Japanese paper along the joints. Contents clean and unused. A complete run of the elementary set—the primary series were sold individually for grades 1-3 and years 4-9 were sold as an inclusive set.





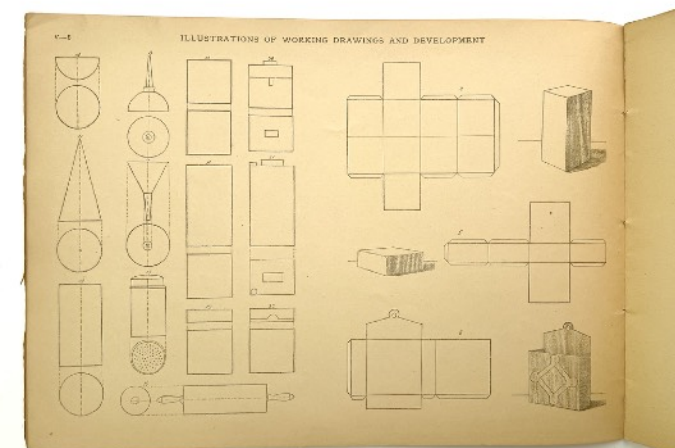
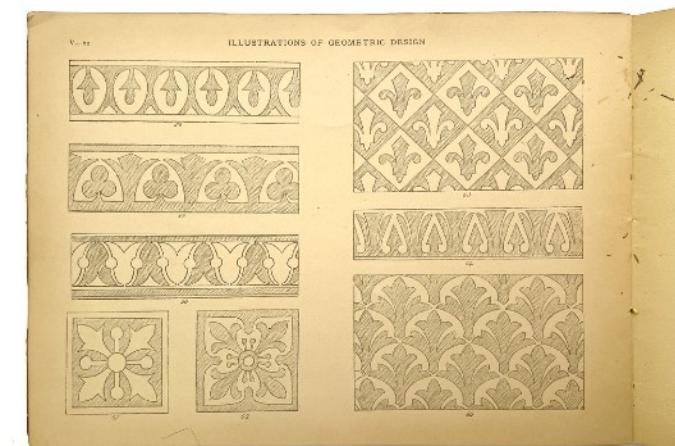
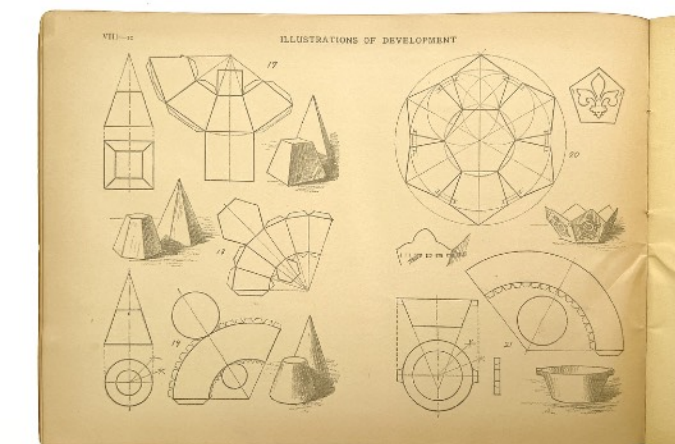
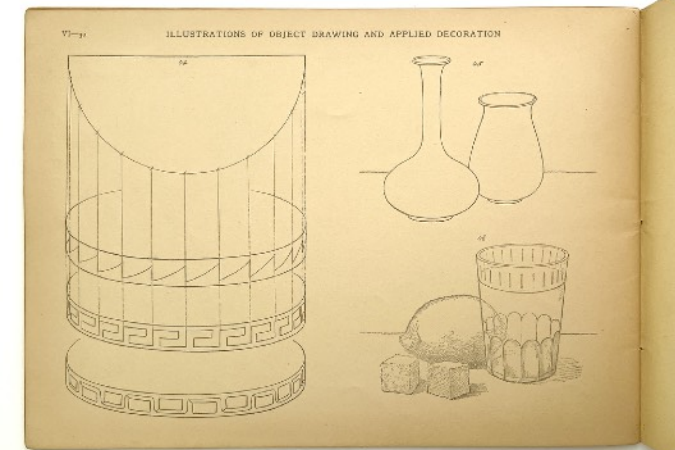
WHITE'S NEW COURSE IN ART INSTRUCTION

In the corresponding series of outlines for teachers (scarce in print, but [accessible online](#)), *White's New Course* is introduced as the "ideas of many, who, starting at widely separated points and working individually along different lines, arrived almost simultaneously at the same conclusions." Indeed, the long-running series went through many sets of authors. This edition has no stated author, but is attributed to Massachusetts Normal Art School graduates Nathaniel Berry, Elizabeth Perry, and Jessie Prince under the guidance of Henry Turner Bailey.

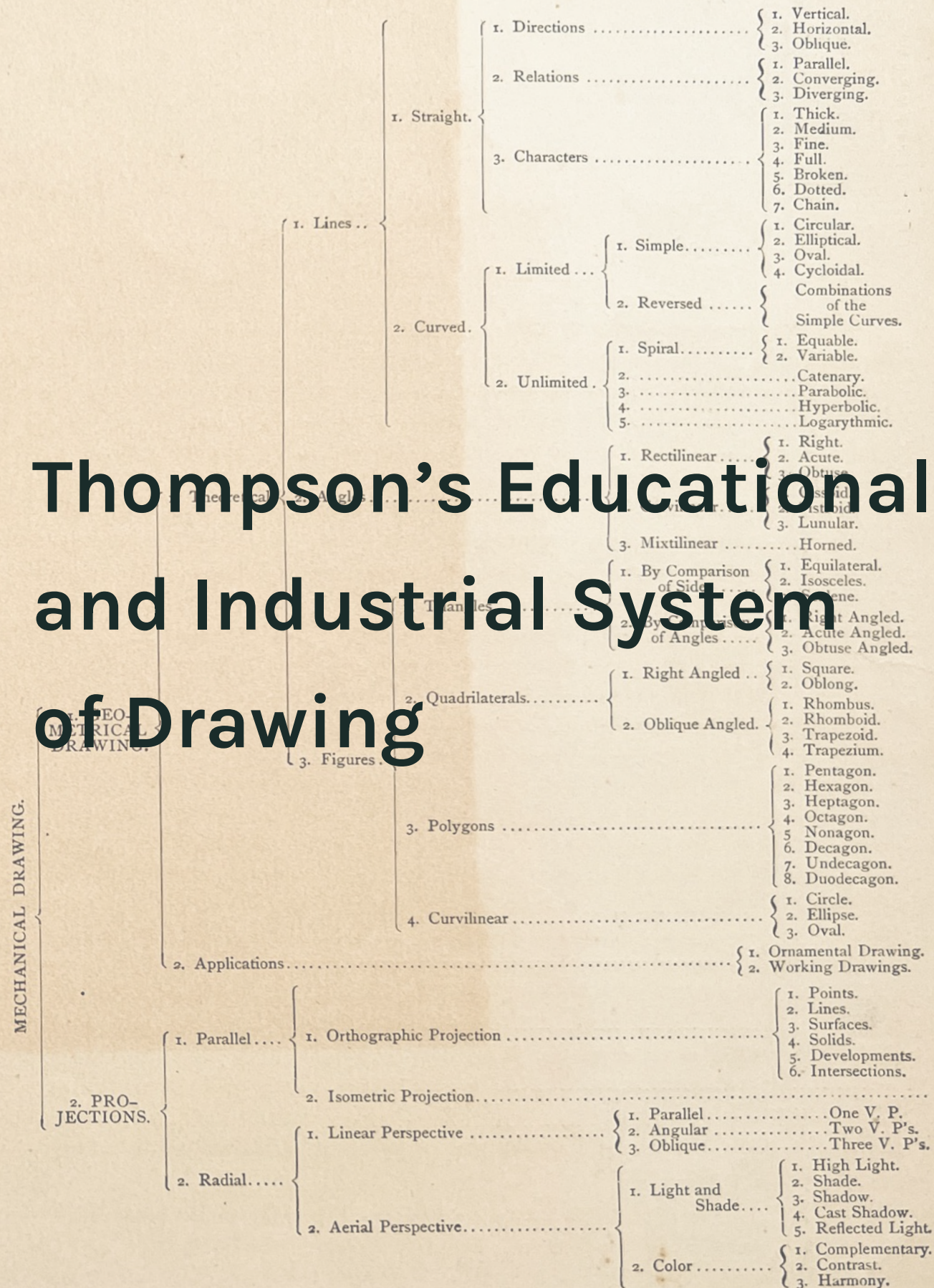
White's New Course competed publicly and contentiously with Louis Prang's *Course in Form Study and Drawing* by John S. Clark, Mary Dana Hicks, and Walter S. Perry, which was designed to enable generalist teachers to serve as art instructors. Bailey, who was the Massachusetts Board of Education

state agent for the promotion of industrial drawing, had more rigorous ambitions for art instruction and believed that the task should fall to specialist teachers. He championed drawing from observation and derided systems that relied on copying and guide points.

White's New Course aligned with Bailey's attitudes toward art. It "requires the pupil to do his own thinking" and "endeavors to lay the foundation for a broad art culture," (preface) providing space for error and interpretation that prioritized artistic expression over accurate drawing. As a result, the examples in these workbooks are concentrated within single pages interspersed with blank pages for the student's work. This design allows the student to reference (but not directly copy) the examples, thereby developing their own aesthetic sense.



ANALYTICAL SCHEME.



Thompson's Educational and Industrial System of Drawing

Langdon Shook Thompson presented his Educational and Industrial System of Drawing as a guide through existing methodologies, rather than an original system of his own. He published a dizzying number of series and variations with mix-and-match elements between series. Thompson endeavored to cover all the bases in terms of schools' varying intentions for art education. "Model and Object Drawing" books could be substituted for the early numbers in both the Aesthetic and Mechanical Series, evidence of the diverging purposes for art education between schools. Thompson was appointed Chairman of the National Education Association Committee of Ten in 1898, a group of educators chosen to deliberate on elementary art education's means and proper purpose. Issued in 1902, his report concluded that beauty and aesthetics were more important than pictorial representation—and met with dissent from other committee members, including John S. Clark.

EDUCATIONAL AND INDUSTRIAL

SYSTEM OF DRAWING,

By **LANGDON S. THOMPSON, A. M., Pd. D.,**

*Late Professor of Industrial Art, Purdue University, La Fayette, Ind.,
now Superintendent of Drawing, Jersey City Public Schools.*

THIS System of Drawing is accompanied by an abundant supply of apparatus. The author has had many years experience in teaching from the lowest Primary through the Grammar, High and Technical Schools, and it is believed that his books are so well thought out both from a philosophical and from a practical point of view, as to be adapted to all approved methods and views in the study of drawing.

As at present proposed the entire system will consist of the following Series of Drawing Books and Manuals.

- 1.—Manual Training Series; Two Manuals.
- 2.—Primary Free Hand Series; Four Drawing Books and Manual.
- 3.—Advanced Free Hand Series; Four Drawing Books and Manual.
- 4.—Model and Object Series; Three Drawing Books and Manual.
- 5.—Aesthetic Series; Six Drawing Books and Manual.
- 6.—Mechanical Series; Six Drawing Books and Manual.

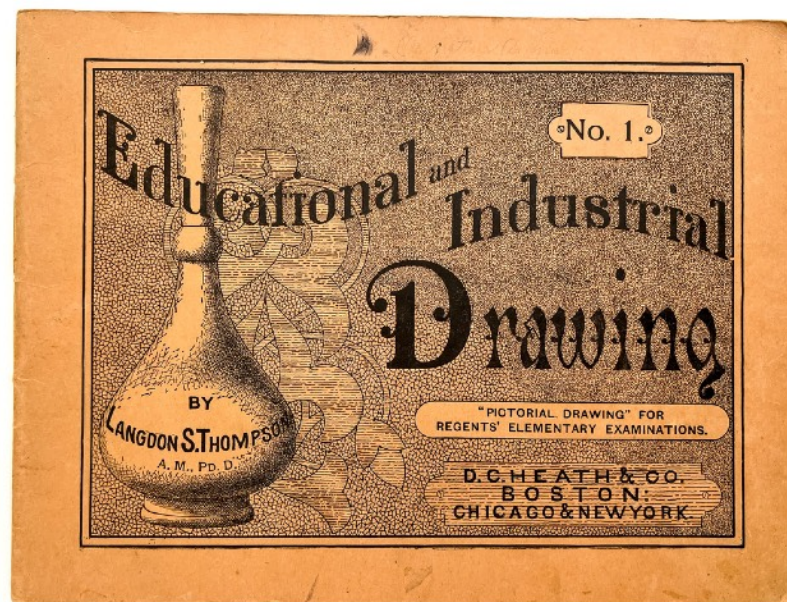
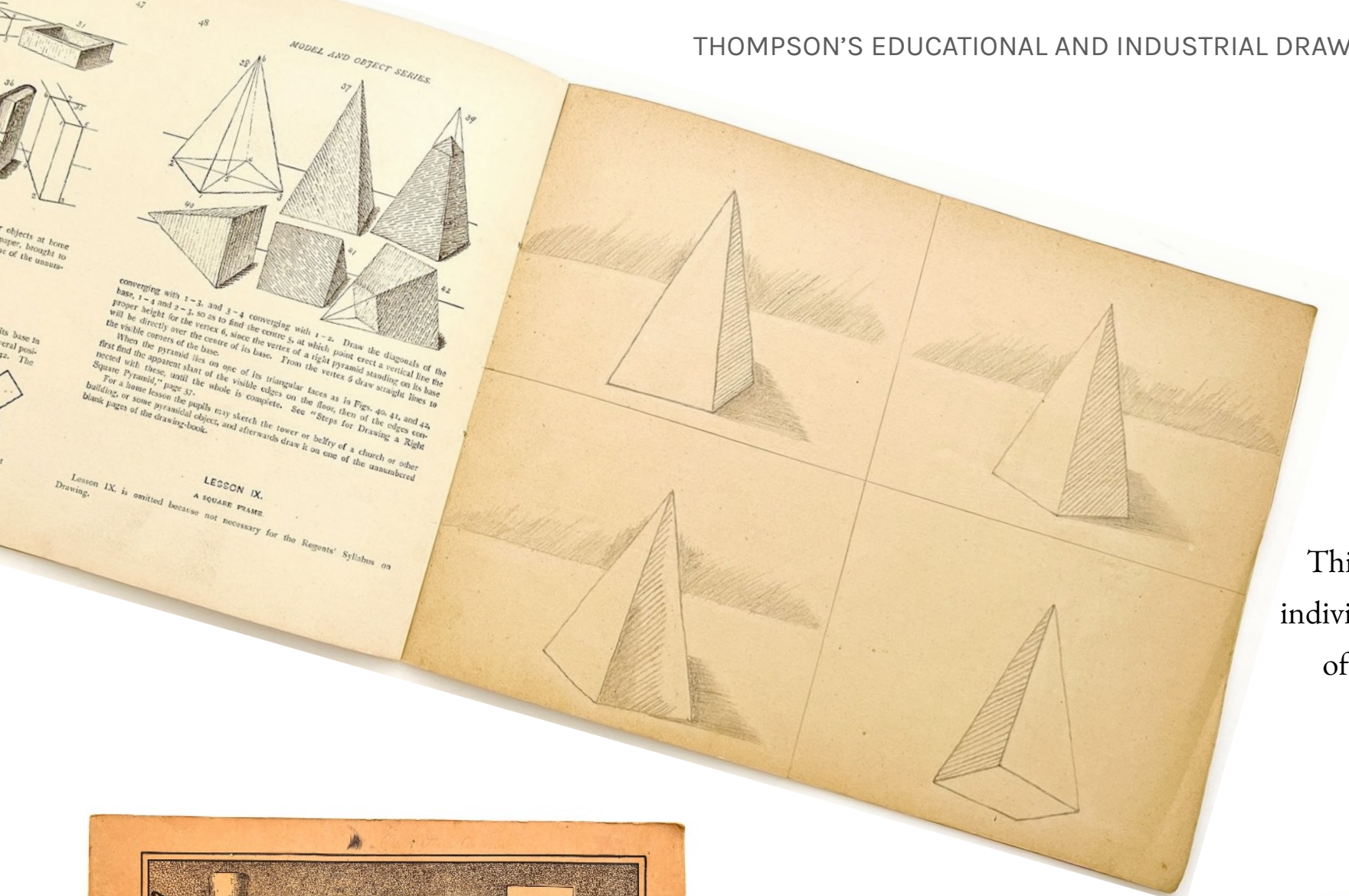
D. C. HEATH & CO., Publishers, Boston, New York, and Chicago.

16. Pictorial Drawing for Regents' Elementary Examinations, No. 1 (with student work)

Boston: D. C. Heath & Co., [ca. 1893].

\$125

This example has 5 subdivided pages with student work, 19 individual examples, all well executed. OCLC locates 5 copies of Thompson's manual for this series (dated 1887) but no copies of the drawing book, a scarcer title in the series.



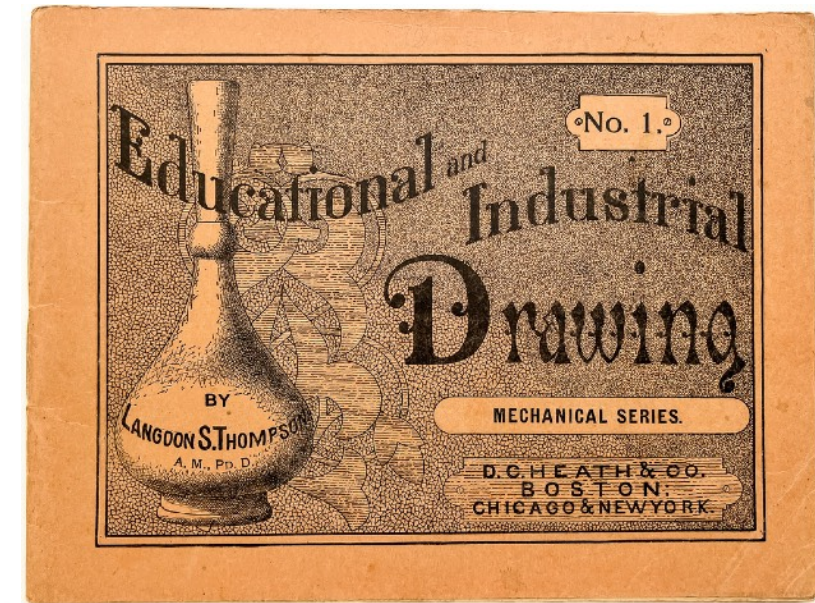
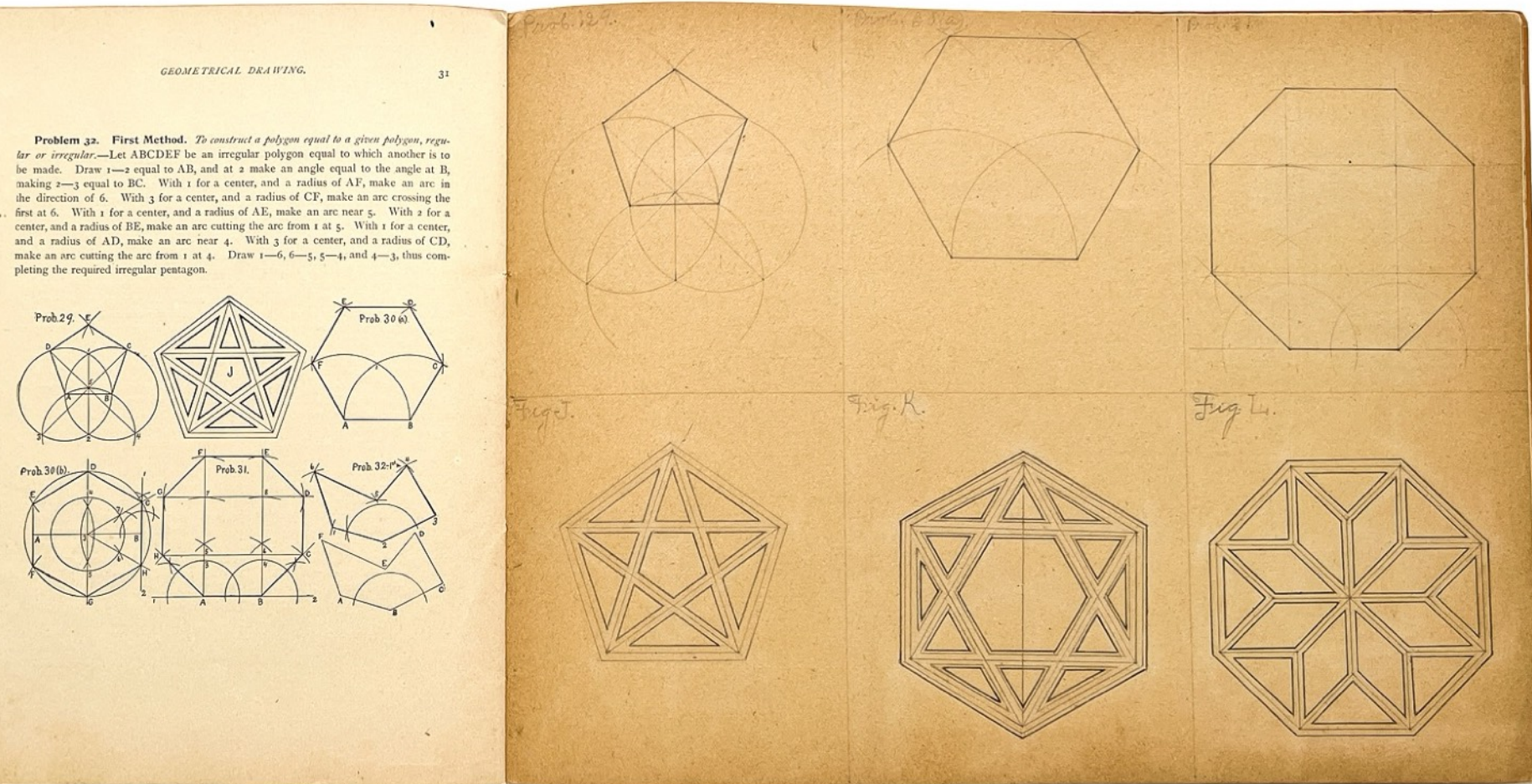
Softcover oblong 4to; 8 printed leaves with heavier-weight paper interleaved for student practice. No date, ca. 1893 based on other examples. The student's name has been erased from the cover. A little bumped and soiled but VG+ to Near Fine overall condition.



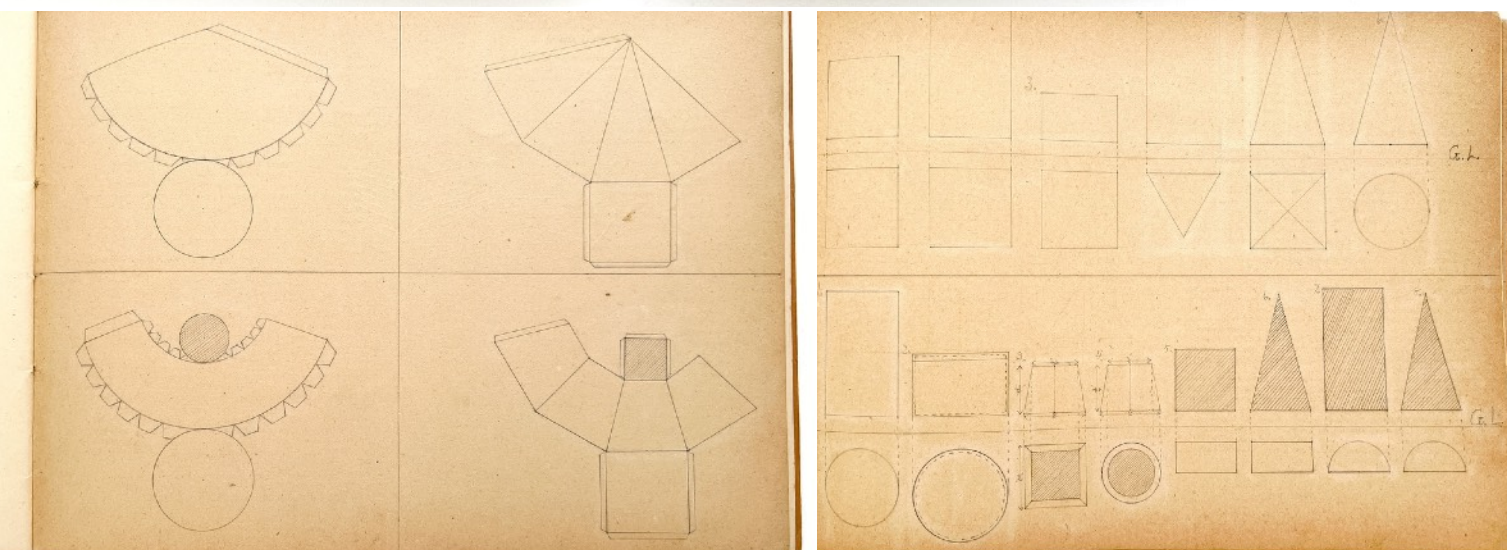
17. Mechanical Series, No. 1 (with student work)

Boston: D. C. Heath & Co., (1893).

\$125



18 pages of text and 16 pages of heavyweight drawing paper filled with original student drawings, most subdivided into 4 or 6 panels. The examples are based on text prompts and models with minimal copying. A robust example with well-executed work.



Softcover oblong 4to. Introductory remarks dated 1893. 18 pages of text interleaved with heavyweight drawing paper. One page has a small tear at the bottom edge, a few areas of offsetting from loosely inserted scrap paper, otherwise VG+ with minor soil and handling wear.

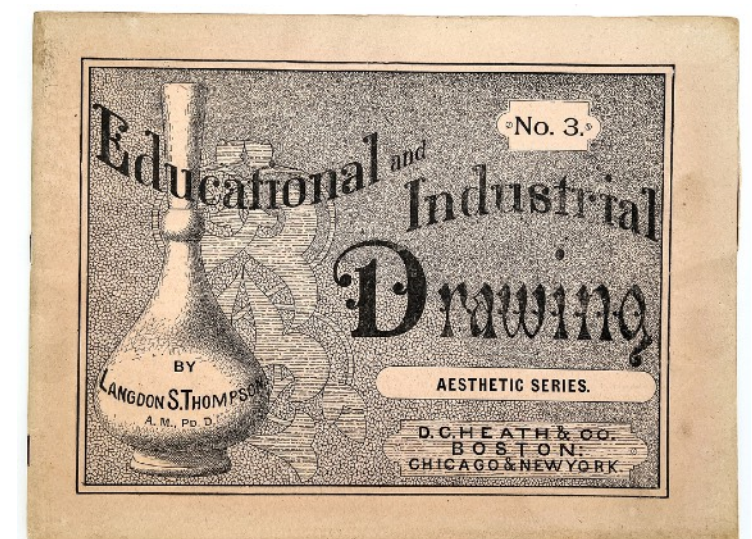
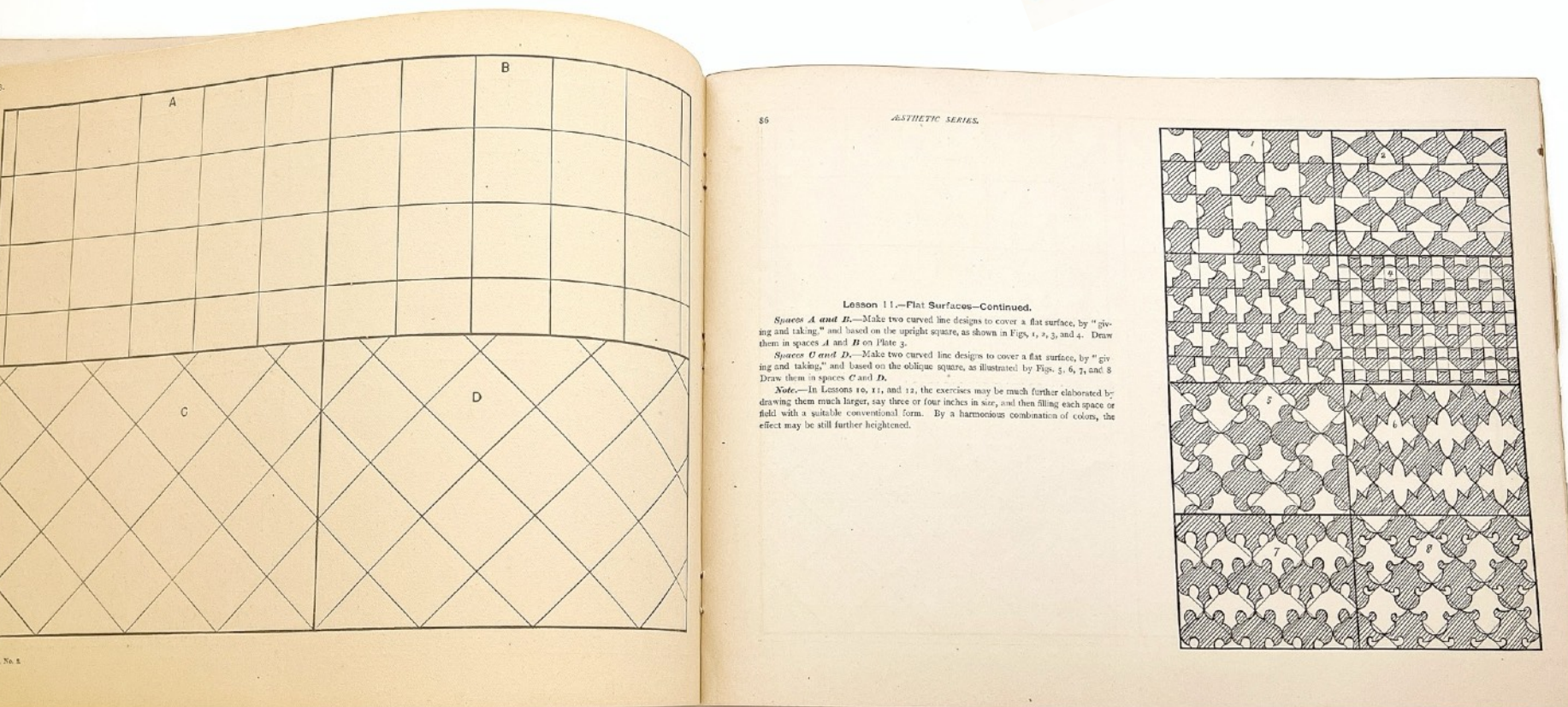
18.

Aesthetic Series, No. 3

Boston: D. C. Heath & Co., 1893.

\$75

Number 3 in the Aesthetic Series with a combination of printed instructions, drawing pages with printed grids and guides, and images for copying. It calls for exercises in color and offers some coverage of historical ornament.



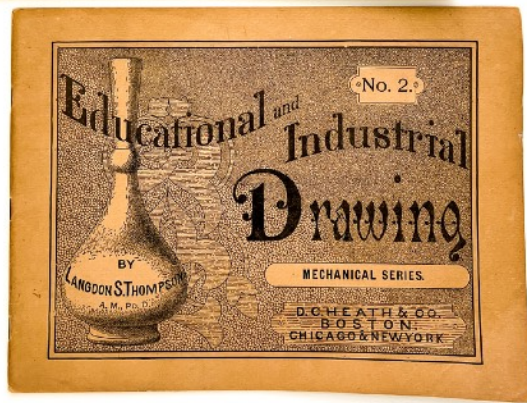
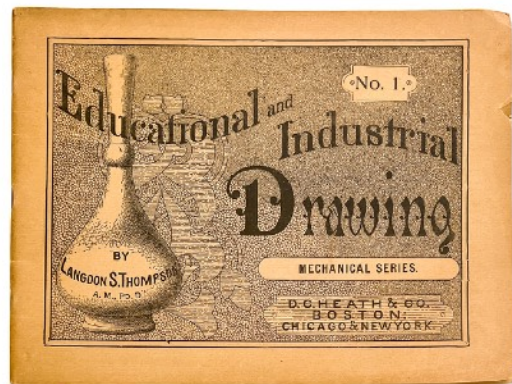
Softcover wraps, 9 x 12 inches. Introductory remarks dated 1892. An unused copy in Very Good condition with light soil and discoloration.

19. Mechanical Series, Nos. 1 & 2

Boston: D. C. Heath & Co., (1893).

\$120

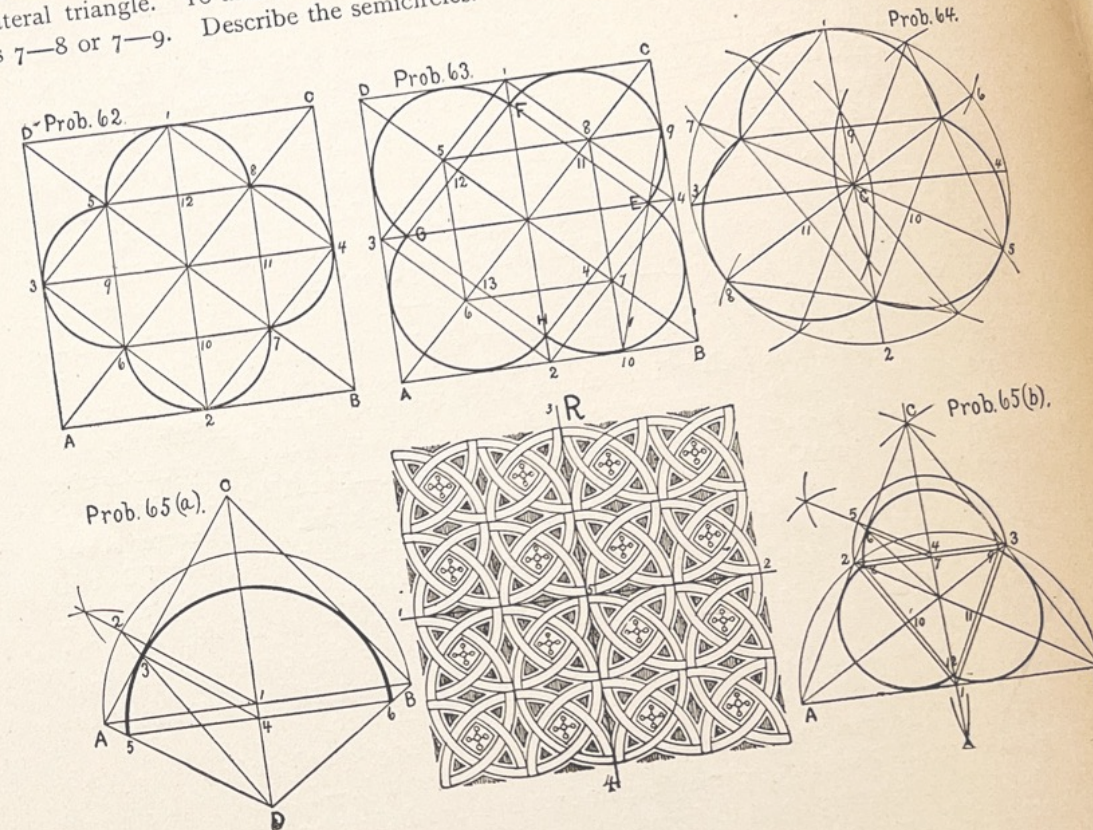
Numbers one and two of the six drawing books in Thompson's "Mechanical Series." Text pages interleaved with blank heavyweight drawing paper. The text pages are reproduced (out of order) from the teacher's manual, and provide a series of word problems with further explanations and definitions at the beginning and end. The numbered problems continue directly from book one to two, 45 in total. Two flow charts for the Analytical and Synthetic Schemes are presented on the first two pages of book 1, quietly exuberant in their delineations of the material.



GEOMETRICAL DRAWING.

47

the triangle by the lines C_1 , A_3 , and B_2 . These lines also divide the triangle into three equal regular trapeziums. In the upper one proceed as in Problem 65 (a). Make 2—1 equal to 8—2 or 9—3. Join 8 and 12, and 9 and 12, thus completing the equilateral triangle. 10 and 11 are the centers of the two other semicircles. Their radius is 7—8 or 7—9. Describe the semicircles.



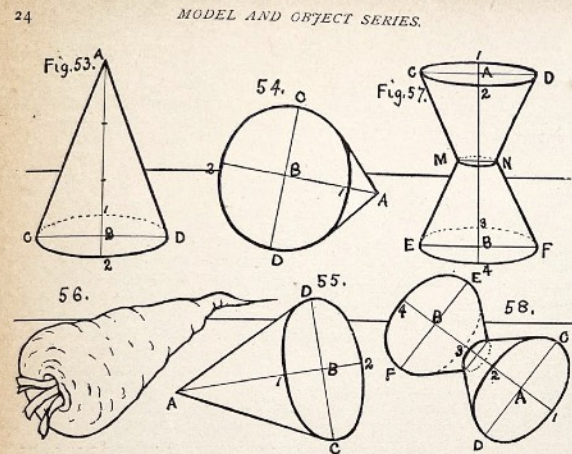
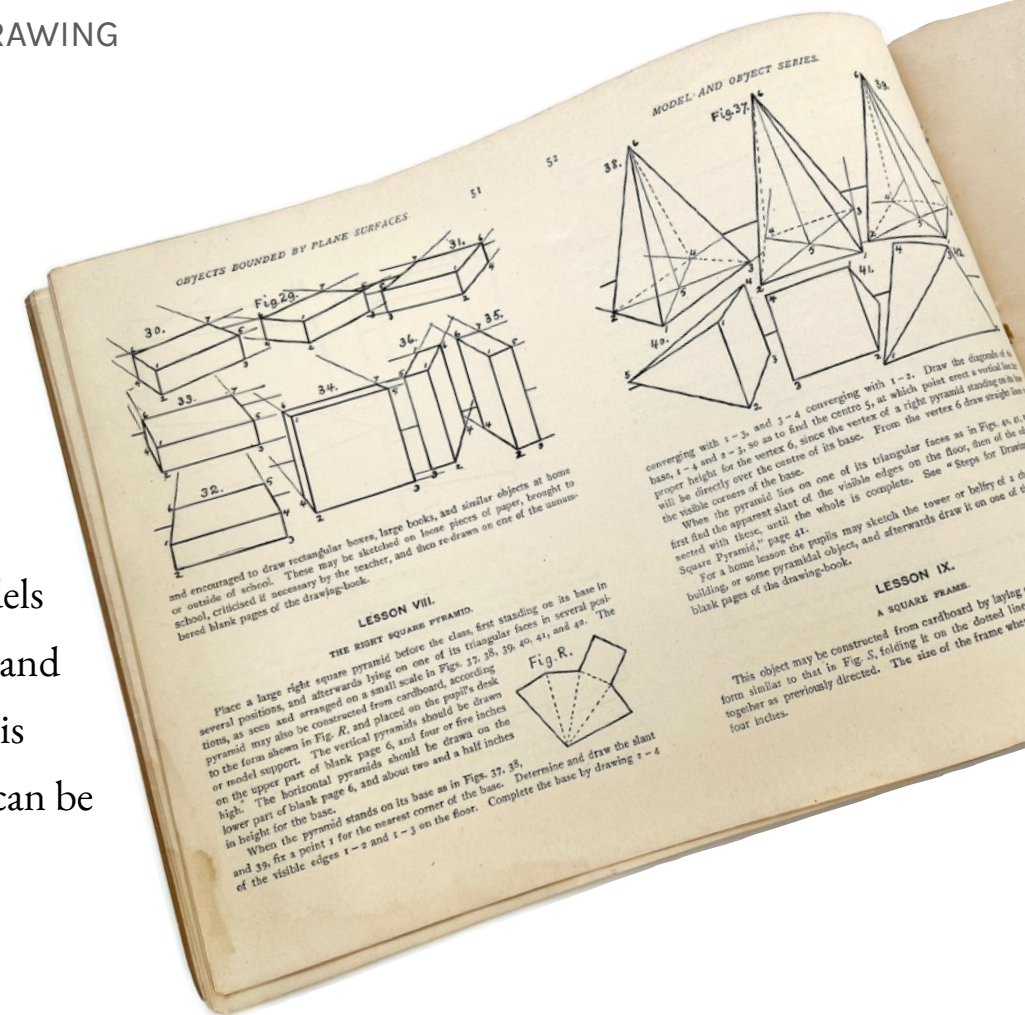
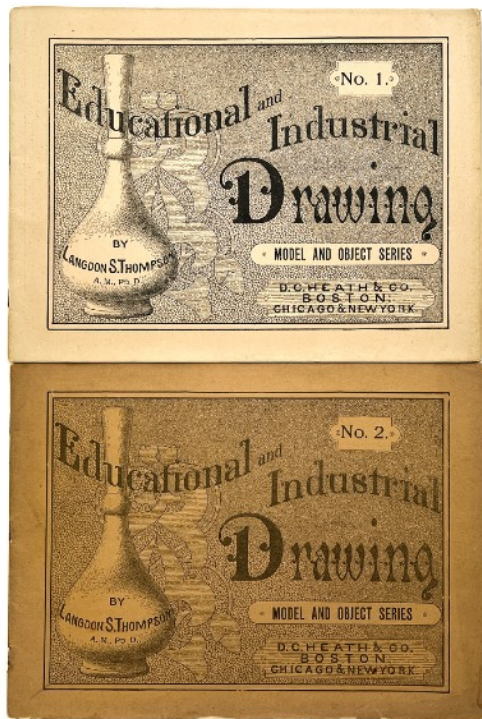
Softcover oblong 4to's. Introductory remarks dated 1893. The cover of book 1 has a small closed tear at the foreedge, otherwise both are Very Good unused copies.

20. Model & Object Series, Nos. 1 & 2

Boston: D. C. Heath & Co., (1893).

\$120

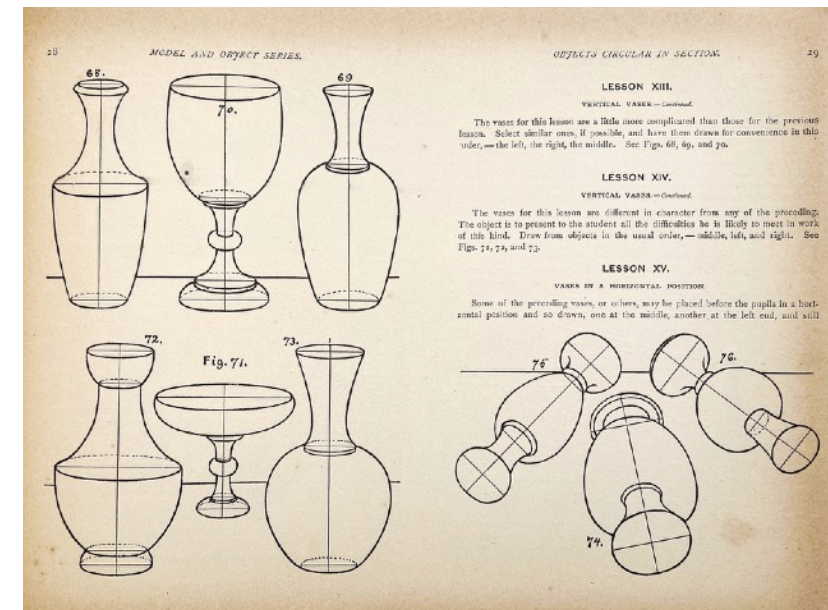
The "Model and Object Series" promoted skills of observation and was associated with geometric models (he recommends Milton Bradley's series, but Prang and other manufacturers also produced the objects). This book also shows the outlines of the flat shapes that can be folded and transformed into the models.



part we wish to retain. Draw the sides of the cone so as to be tangent to the ellipse a little above the ends of the long diameter, or at a point on the ellipse between the ends of the long diameter and the vertex. See page 12.

On the model support of each pupil lay a small cone on its side; draw its appearance at the middle of the upper part of blank page 5. Remember that the axis of the cone is to be drawn first no matter what may be its apparent slant or length, also that the long diameter of the ellipse will be at right angles to the axis of the cone. Determine the apparent slant of the axis AB , and draw it as directed for finding the apparent slant of the axis of a cylinder when it appears to be slanting. Draw the long diameter of the ellipse CD , to represent the base of the cone, at right angles to the axis of the cone, AB . To determine the proper length of this long diameter compare the greatest apparent width of the cone with the apparent length of its axis. The short diameter of the ellipse $1-2$ will coincide in apparent slant with the axis of the cone. Determine and mark its apparent length as directed in previous ellipses. Draw an ellipse through C , 1 , D , 2 , and the sides tangent to the ellipse. Another view of the cone, when lying on its side, may be drawn at the middle of the lower part of the fifth blank page.

When students draw from a single large cone in a horizontal position their representations may be very different, but each one must draw it as he sees it, whether with a broad or a narrow ellipse, or with a vertical, a horizontal, or an oblique long diameter.



Softcover oblong 4to's, no date, mixed pagination and half-leaves. Unused copies; Book 2 with three closed edgetears reinforced with archival tape; textblock affected by a ridge of dampstaining in the bottom corner. Else Very Good.

Plate 16.
SOLIDS AND THE DEVELOPEMENT OF THEIR SURFACES.

Fig. 1.

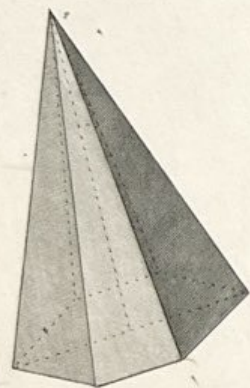
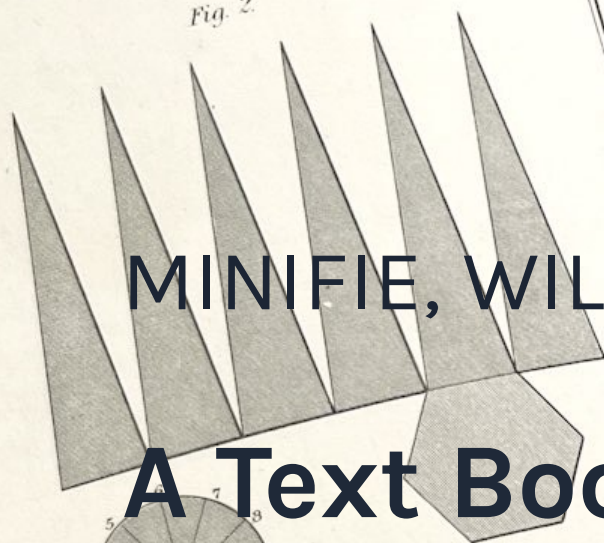


Fig. 2.



MINIFIE, WILLIAM

A Text Book of Geometrical Drawing
for the Use of Mechanics and
Schools...

Fig. 3.

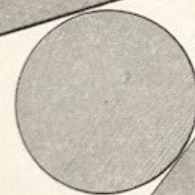
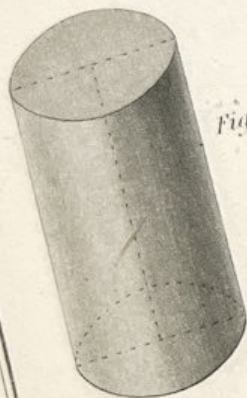


Fig. 5.

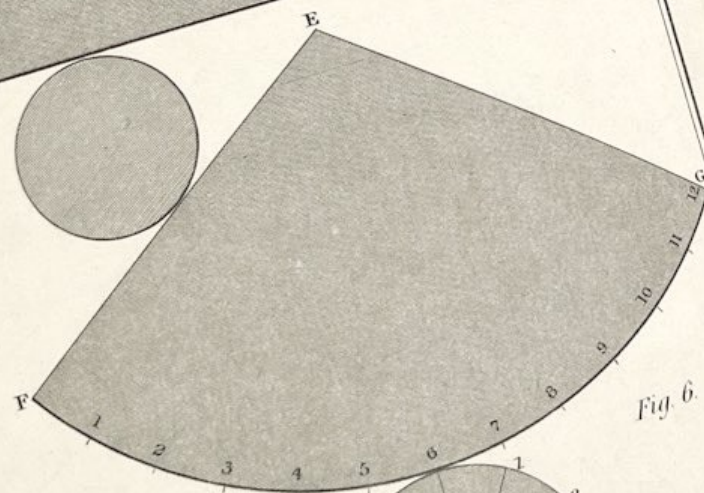
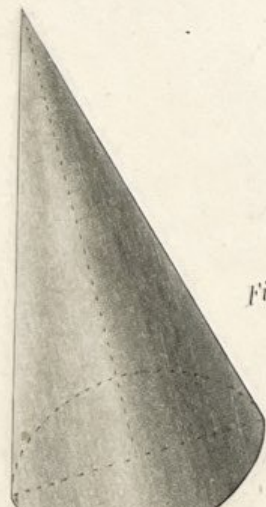
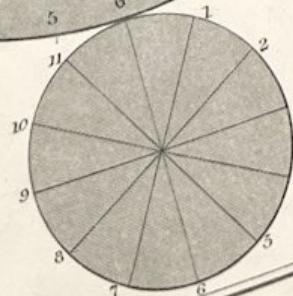


Fig. 6.



W. Minifie & Sons

Fig. 1.

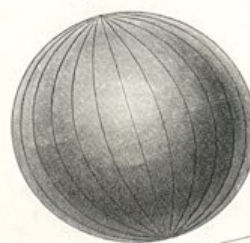


Fig. 2.

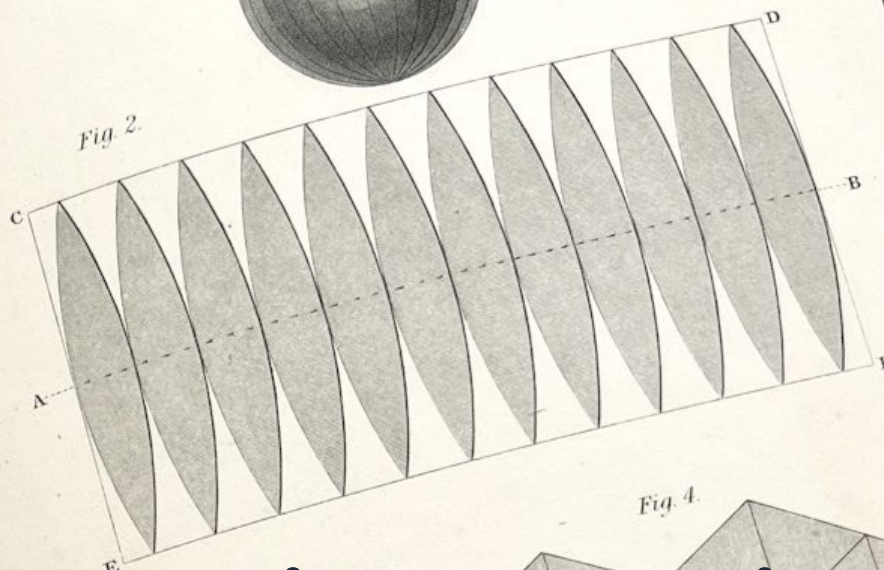


Fig. 4.



Fig. 5.

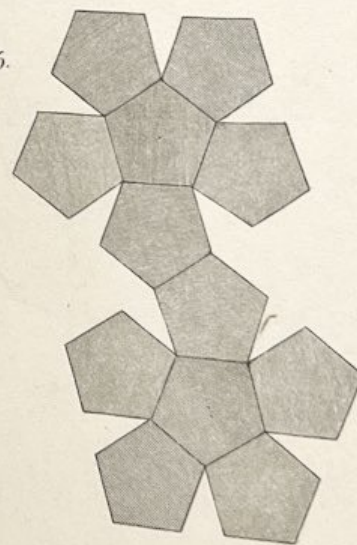
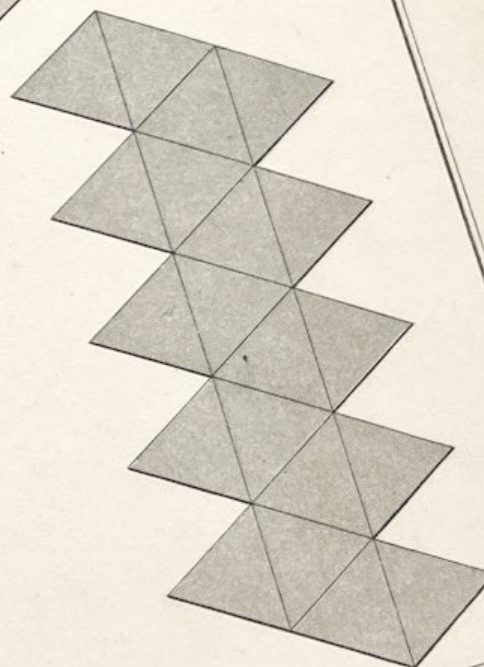


Fig. 6.



W. Minifie.

MINIFIE, WILLIAM

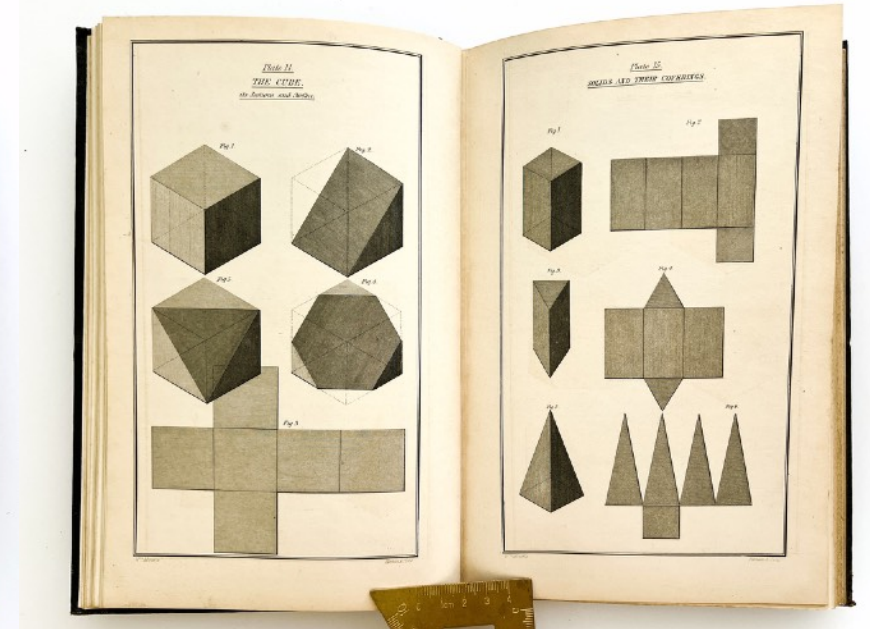
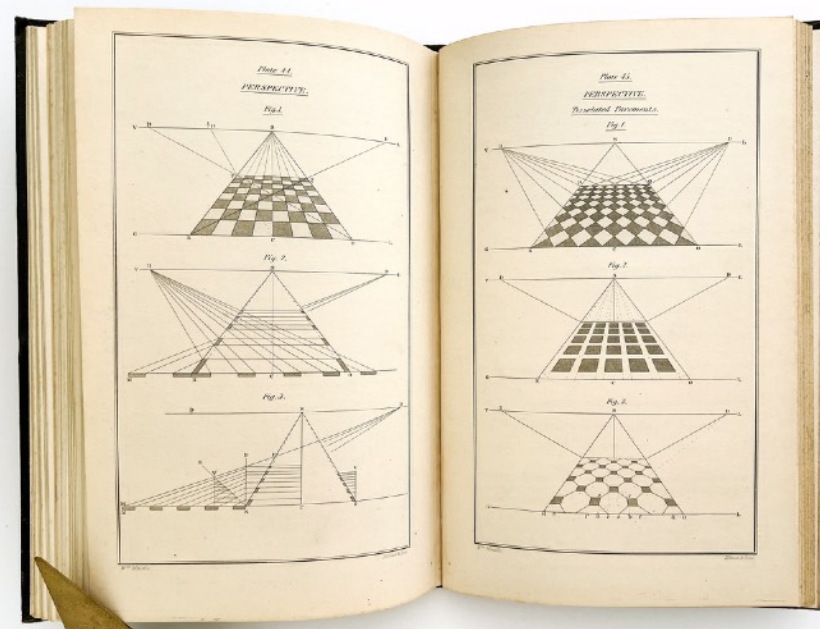
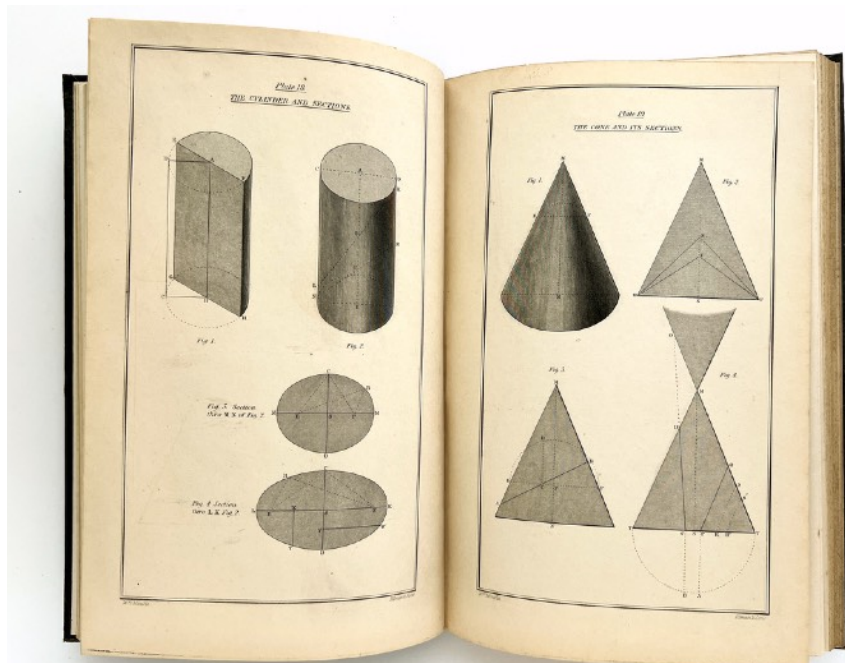
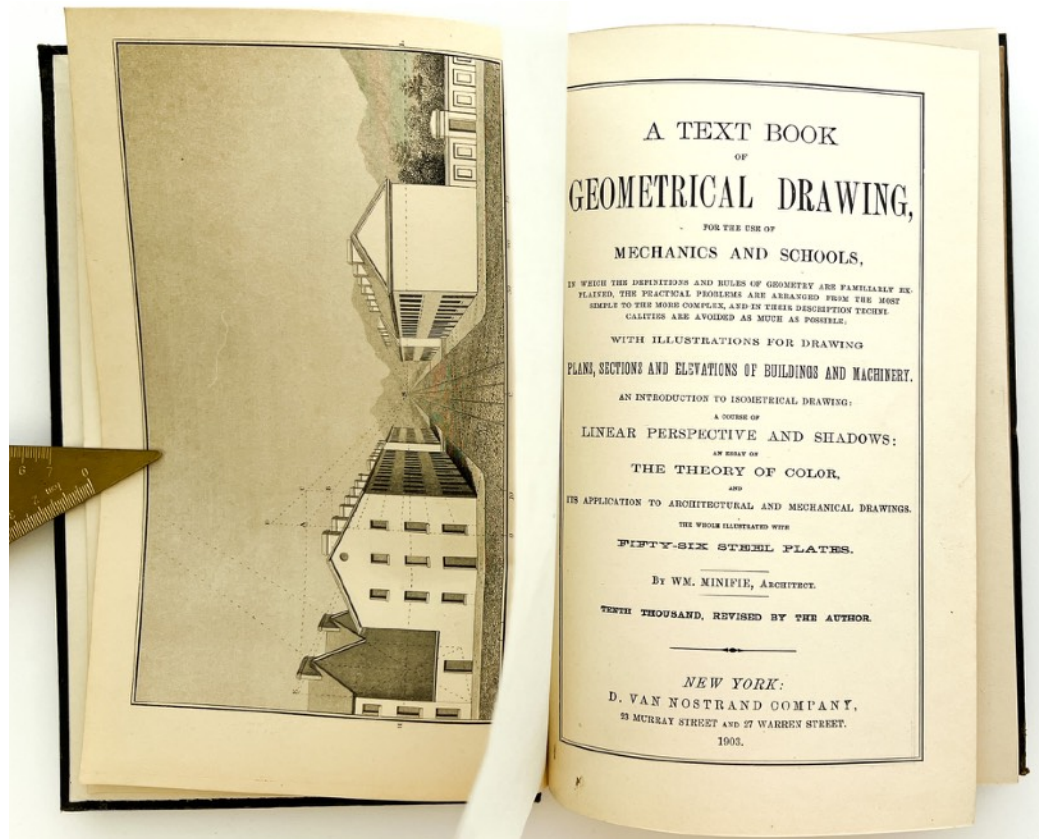
21. A Text Book of Geometrical Drawing for the Use of Mechanics and Schools...

New York: Van Nostrand & Co., 1903.

\$150

Reprint of the 1867 edition. Minifie was an architect by trade and his text was considerably more technical than other drawing books being published in the United States. Originally published in 1849, its industrial and vocational applications made in a standard textbook in American schools, going through several editions through the mid-nineteenth century.

Brown cloth 8vo; 162, 31, (1)pp. 56 plates. Very Good with sunning and discoloration to boards, four small bites to the cloth covers, inconspicuously in-painted. Mild foxing to endpapers, but text is bright and crisp.



22.

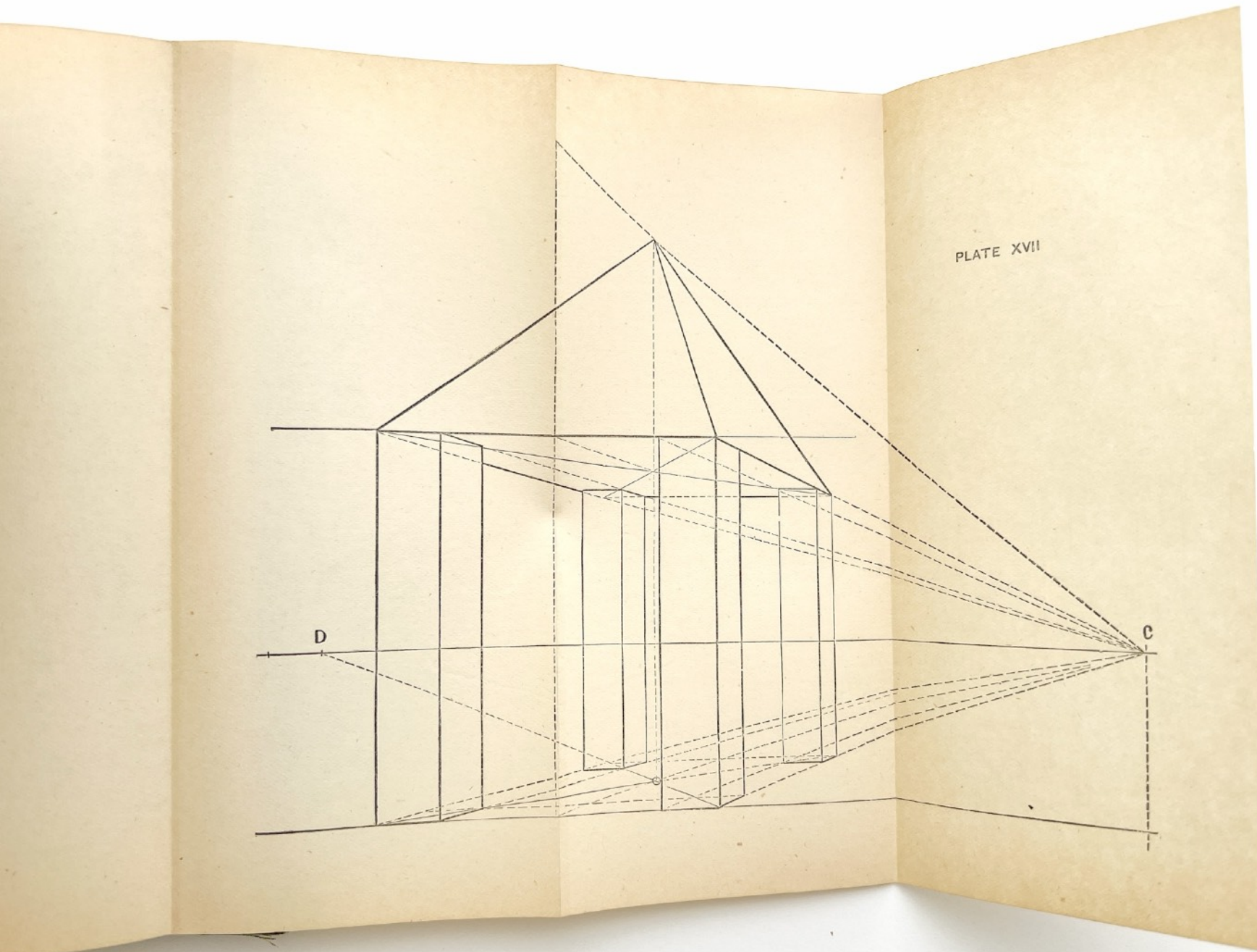
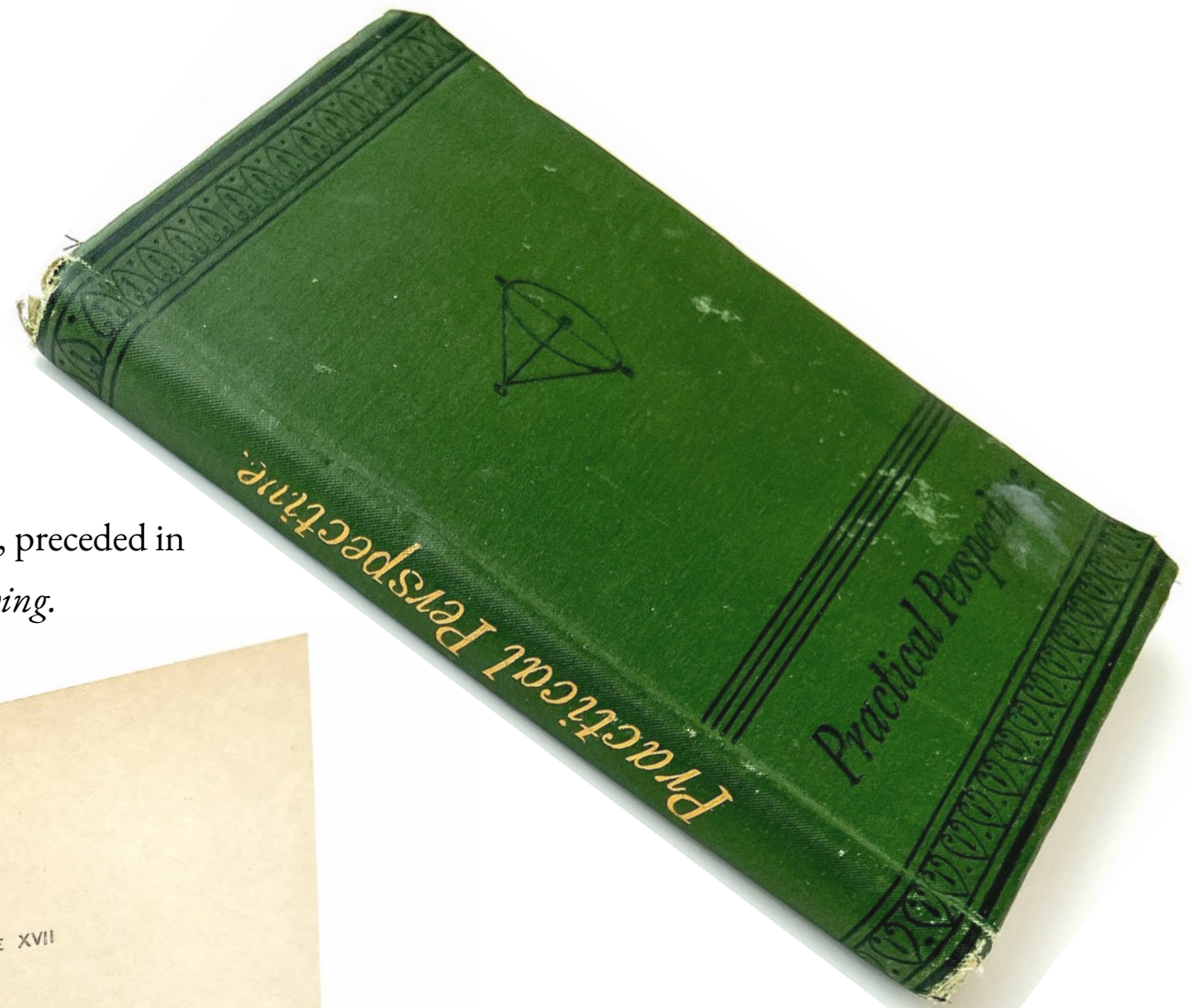
DAVIDSON, ELLIS A.

The Elements of Practical Perspective

London: Cassell & Co., 1886.

\$85

Stated Eighth Edition. Scarce in commerce despite its many editions, preceded in the Cassell's Technical Manuals series with Davidson's *Linear Drawing*.



Green flexible cloth boards, 12mo. 89pp with 36 plates on folding leaves, many printed two-up. Good to Very Good with soil and bumping to covers including short tear to upper rear corner; ffepp cracking along the joint, outer pages brittle.

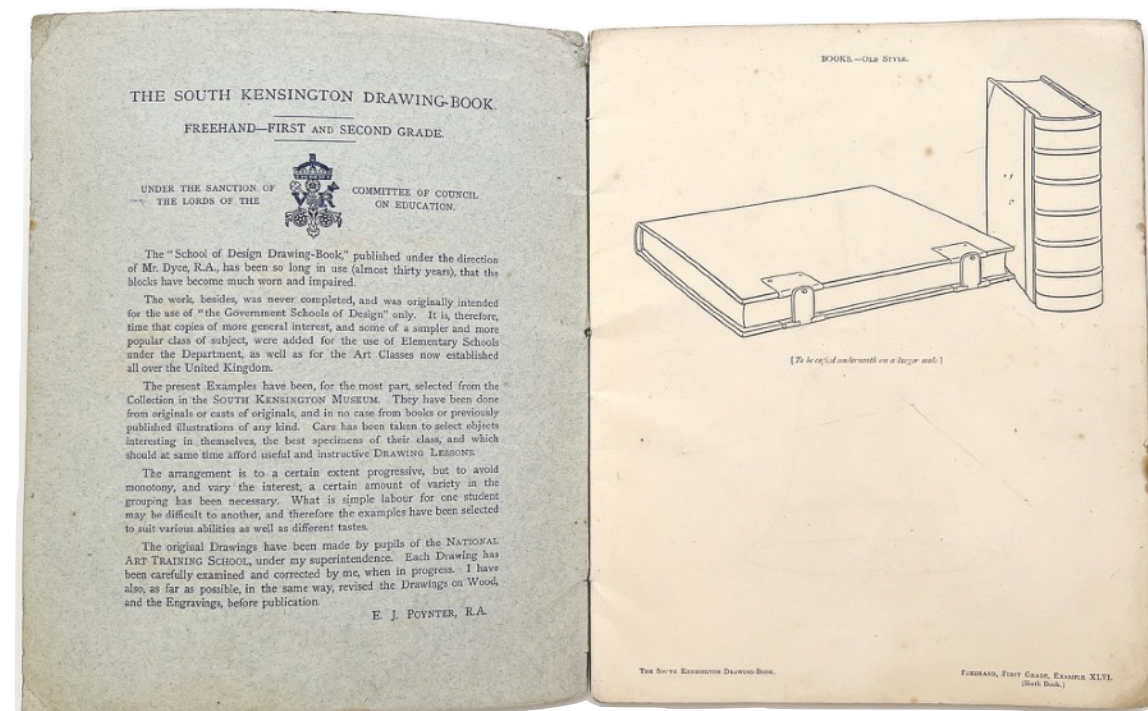
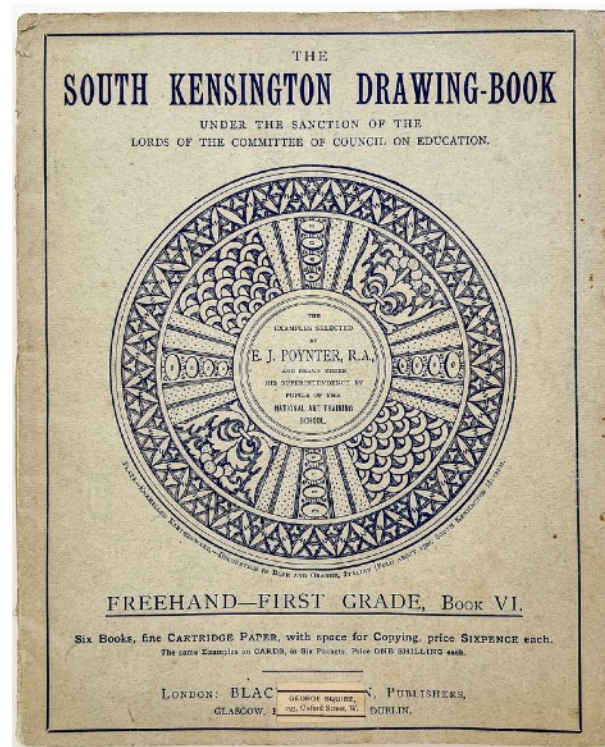
23.

POYNTER, E. J.

The South Kensington Drawing-Book

London: Blackie, ca. 1880s.

\$85



Wraps, 8vo, [16] pages. No date, ca. 1880s. Sticker over the Blackie and Son imprint on the cover. An unused copy in Very Good condition with light soil and handling wear, faint vertical crease.

8 examples of common objects and items from the South Kensington Museum, presented in outline with instructions for the examples to be copied at a larger scale on the facing pages. The last in a series of six drawing books in Poynter's first grade series. The "South Kensington System" emphasized beginning with rote delineation of geometrical form, allowing the student to investigate natural shapes only in advanced stages. It was aimed at developing skill for industrial arts and manufacturing trades rather than aesthetic development.



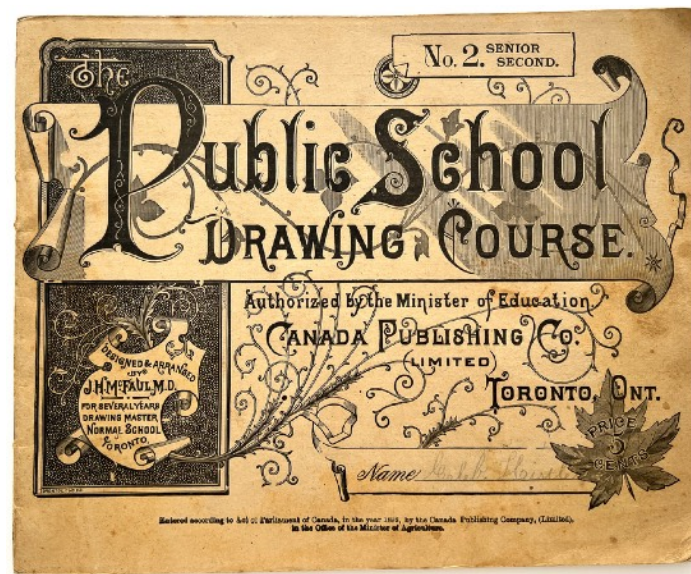
24.

MCFAUL, J. H.

The Public School Drawing Course, No. 2. Senior Second.

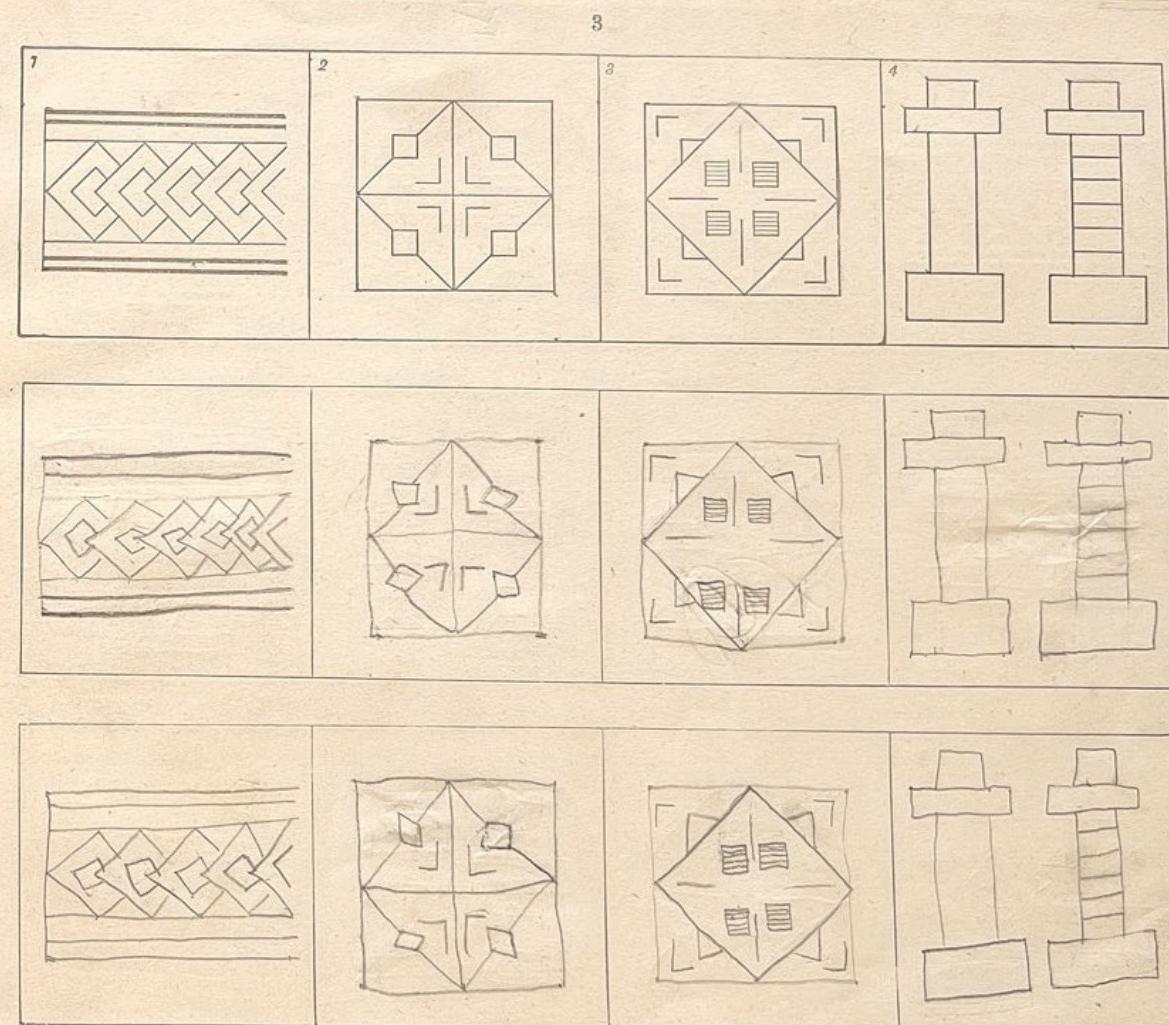
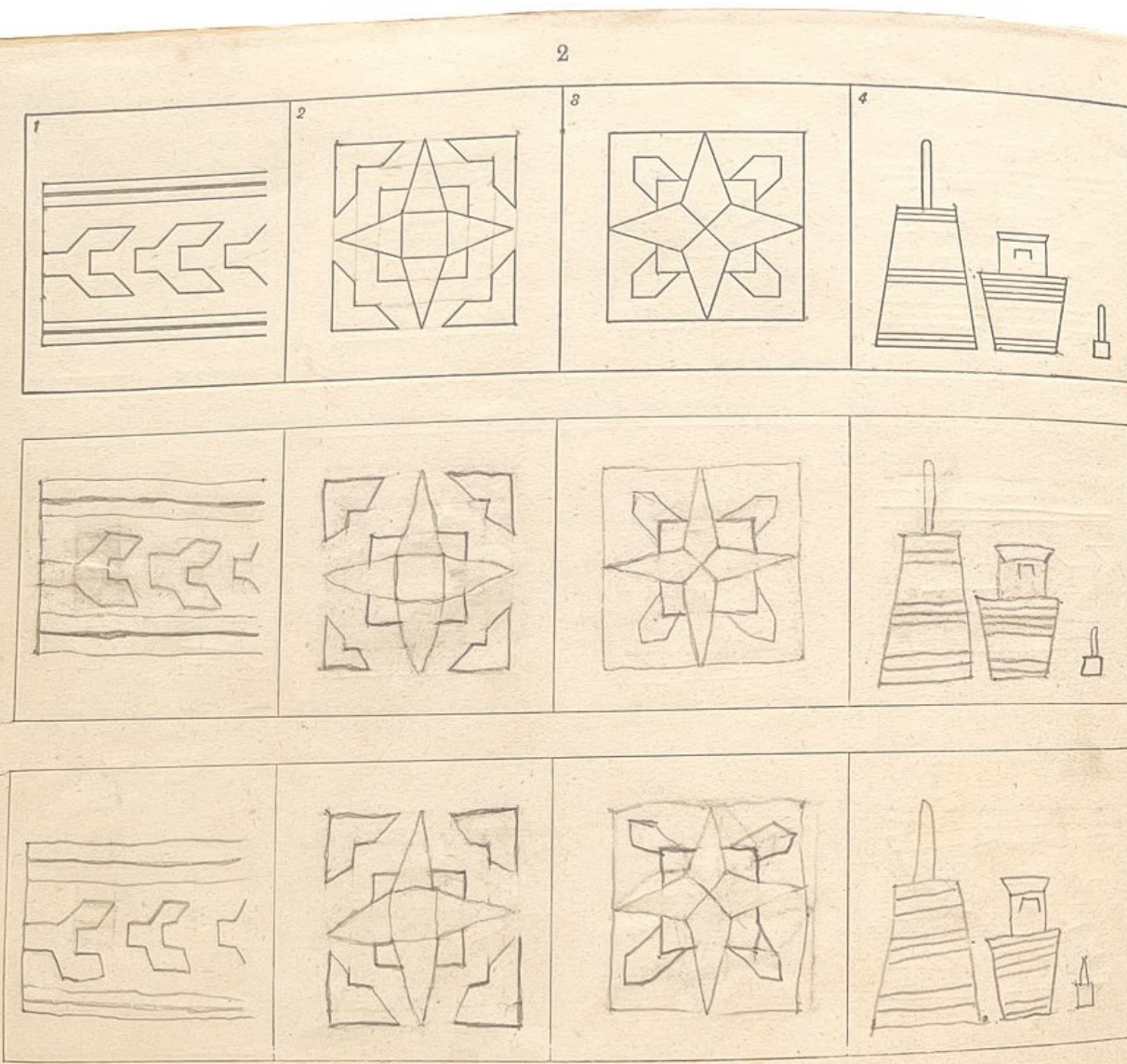
Toronto: Canada Publishing Co., 1892.

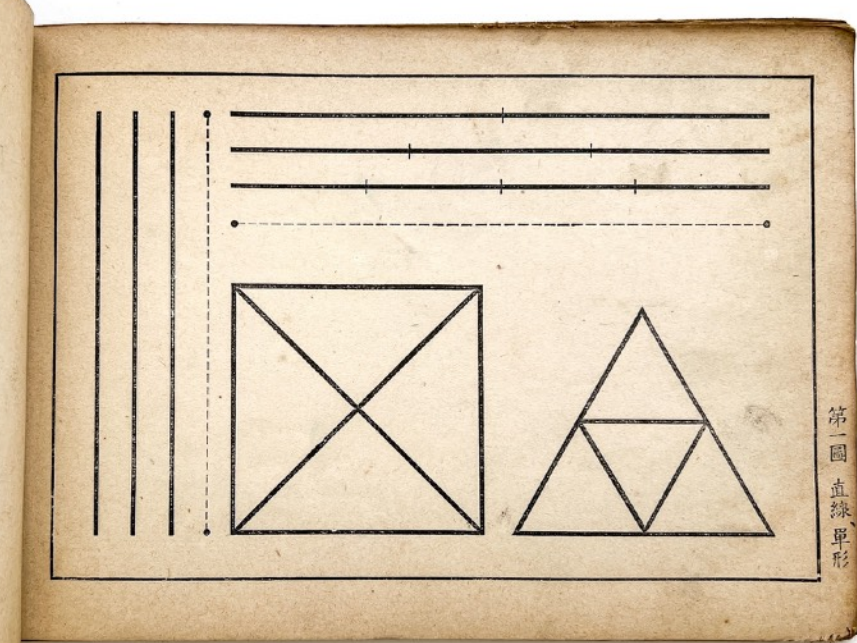
\$65



Drawing workbook used in Canadian Public Schools, number 2 in a series of 6 books. Mostly geometric and ornamental designs, with the progressive addition of numbers, words, and objects.

Softcover oblong 4to, 24pp. Very Good condition with light fingersoil and bumping to the corners. Completed through page 5 in pencil, a nice example of the series.





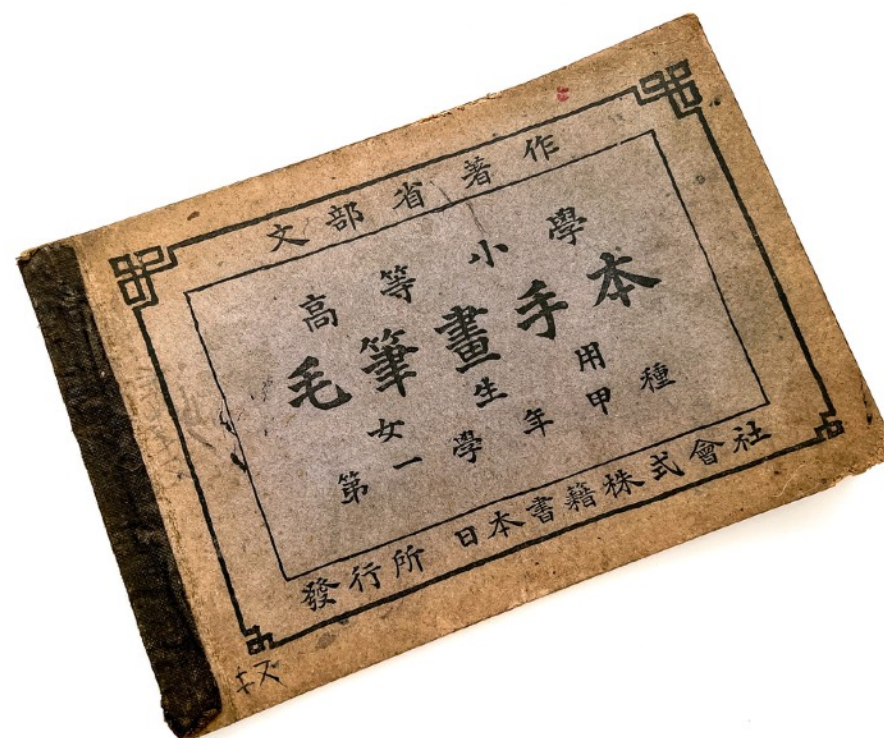
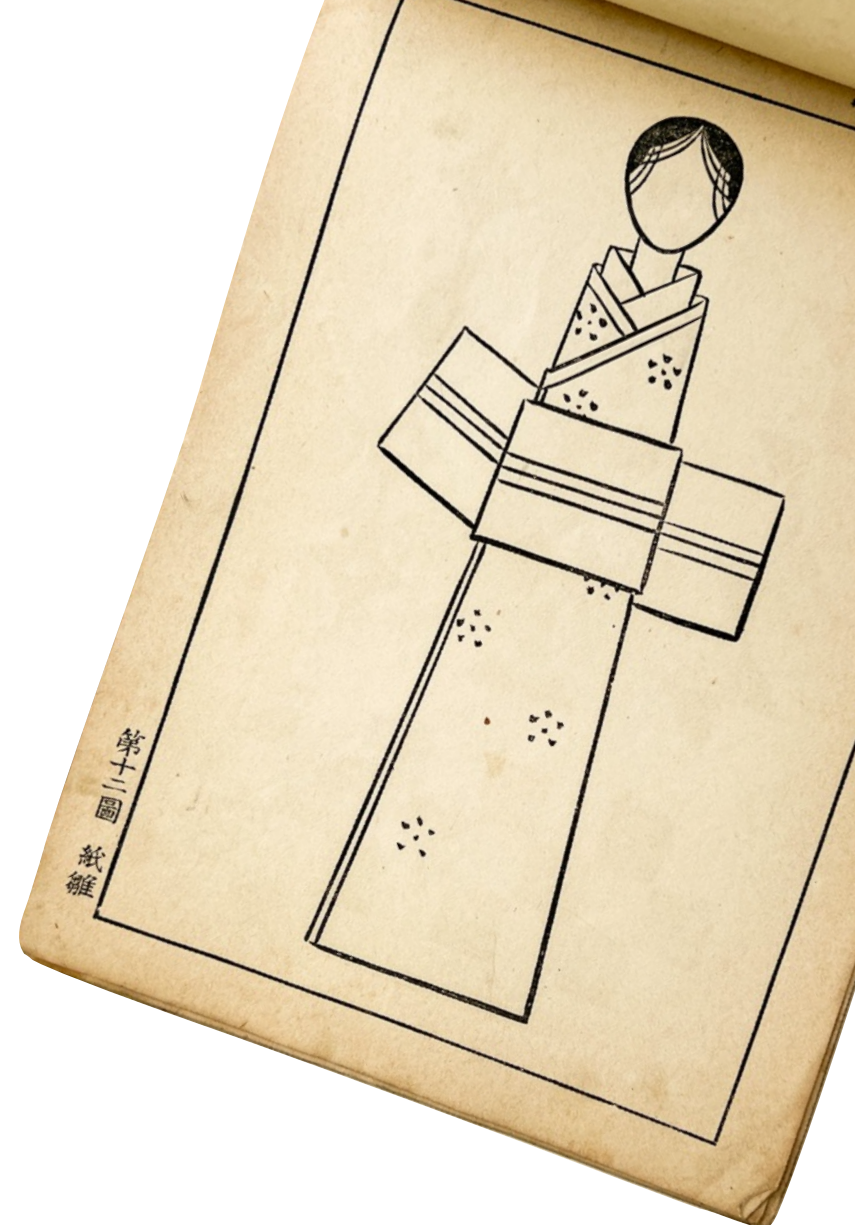
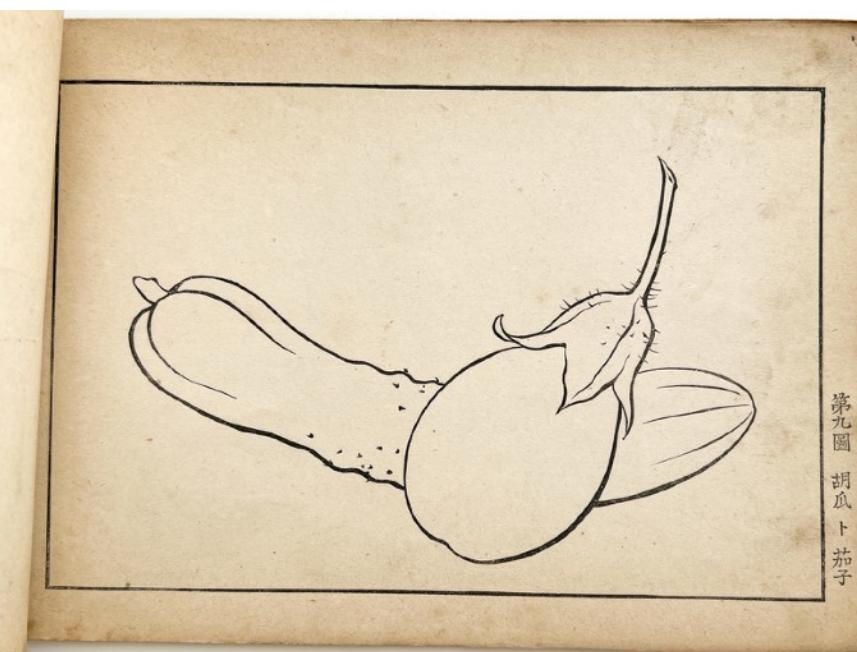
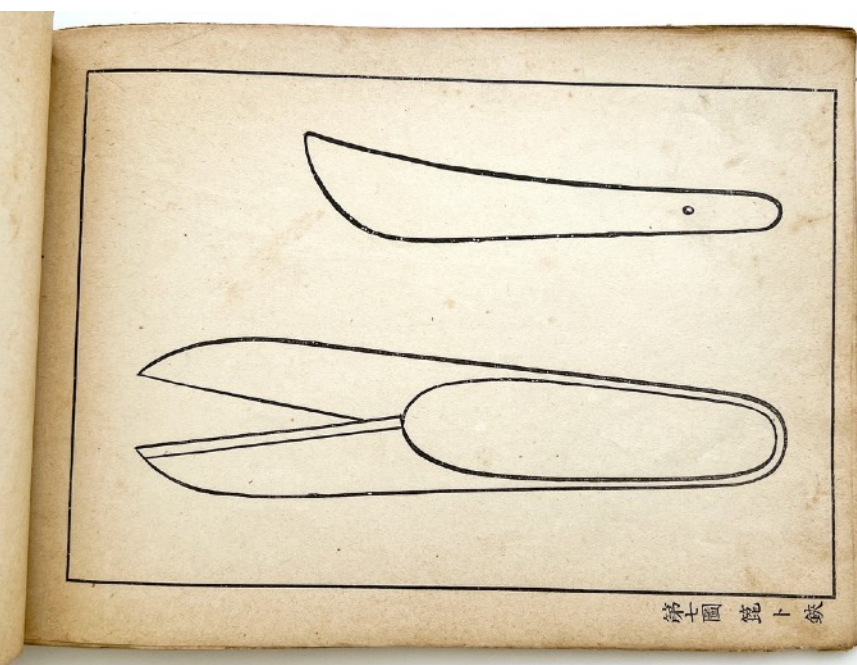
25.

JAPANESE MINISTRY OF EDUCATION School Brush Painting Examples for Girls

Tokyo: Ministry of Education, ca. 1909.

\$80

Examples for brush work practice featuring basic geometry and common forms like utensils, plants and vegetables—there is also a cat in pretty advanced foreshortening. Two plates have faint pattern toning, otherwise printed in black only. An interesting collection of examples to compare with objects commonly represented in Western drawing books.



Softcover, oblong 8vo, [34] pages. Cloth spine over stapled leaves. 5 pages of introductory text followed by 14 plates printed recto-only. Good condition, a bit grubby with fingersoil and age toning, nibbled corner. Official gummed paper and ink stamps on the title page. Cover may have faint manuscript characters; contents with a few stray ink splotches but no intentional markings.

CONTENTS

1. A PRACTICAL TREATISE ON PERSPECTIVE (VARLEY)
2. SLATE PICTURES IN SIX PARTS: DRAWING SCHOOL FOR BEGINNERS, BOOK 1
3. SLATE PICTURES IN SIX PARTS: DRAWING SCHOOL FOR BEGINNERS, BOOK 5
4. INDUSTRIAL DRAWING FOR BEGINNERS: FREE-HAND
5. AMERICAN TEXT BOOKS OF ART EDUCATION (1875)
6. AMERICAN TEXT BOOKS OF ART EDUCATION, REVISED EDITION (1879)
7. BARTHOLOMEW'S NATIONAL SYSTEM OF INDUSTRIAL DRAWING: FREE HAND, BOOK 2
8. BARTHOLOMEW'S NATIONAL SYSTEM OF INDUSTRIAL DRAWING: FREE HAND, BOOK 4
9. THE NORMAL UNION SYSTEM OF INDUSTRIAL DRAWING, BOOK 5
10. THE NORMAL UNION SYSTEM OF INDUSTRIAL DRAWING, BOOK 8
11. KRÜSI'S DRAWING: SYNTHETIC SERIES, NO. 3 (1872)
12. KRÜSI'S DRAWING: SYNTHETIC SERIES, NO. 2
13. HAILE'S PRACTICAL DRAWING SERIES, BOOK 1
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THOMPSON'S EDUCATIONAL & INDUSTRIAL DRAWING SERIES

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17. MECHANICAL SERIES, NO. 1
18. AESTHETIC SERIES, NO. 3
19. MECHANICAL SERIES, NOS. 1 & 2
20. MODEL & OBJECT SERIES, NOS. 1 & 2
21. A TEXT BOOK OF GEOMETRICAL DRAWING... (MINIFIE)
22. THE ELEMENTS OF PRACTICAL PERSPECTIVE (DAVIDSON)
23. THE SOUTH KENSINGTON DRAWING-BOOK
24. THE PUBLIC SCHOOL DRAWING COURSE, NO. 2
25. SCHOOL BRUSH PAINTING EXAMPLES FOR GIRLS (JAPAN)

REFERENCES:

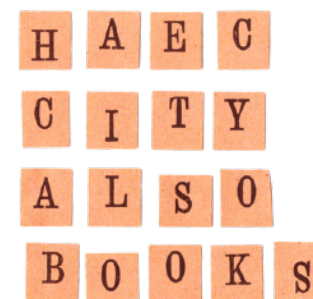
(1.) Anderson, Albert (intro.). *Teaching America to Draw...* University Park, PA: Pennsylvania State University Libraries, 2006. (2.) Nietz, John. *Old Textbooks*. Pittsburgh: University of Pittsburgh Press, 1961. (3.) Wygant, Foster. *Art in American Schools in the Nineteenth Century*. Cincinnati: Interwood Press, 1983. (4.) Soucy, Donald and Mary Ann Stankiowics (eds.). *Framing the Past: Essays on Art Education*. Reston, VA: National Art Education Association, 1990.

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